NEWSPAPER

Billboard

86th YEAR

A Billboard Publication | The Radio Programming, Music/Record International Newsweekly | Aug. 1, 1981 • $3 (U.S.)

SOME LOSSES 50%

Exports Hurt, Imports Prosper Via Strong $

By ROMAN KOZAK

NEW YORK—The stronger U.S. dollar, which has gone up 20% against some currencies in the last five months, is hurting U.S. record exporters, with some acknowledging business losses of up to 50% during this period.

Conversely, record importers are enjoying a windfall, and in some cases are able to reduce the prices they charge their accounts here.

"Things are pretty bad, and the dollar is doing it to us," says Gus Bello, export manager for M.J.S. Ent. in Miami. "They just can't afford to buy U.S. dollars overseas."

"We are feeling it a little bit, especially in Europe," echoes Frank Richman, vice president of sales at Tone Distributors, another Miami-based exporter. "Before the last three months, it was a booming market."

"They are ordering lighter than they used to," says Susan Fichtleberg, senior vice president and director of export, Galiko Music & Film Productions, "but it is not affecting us too much, though the customers cry and scream. I have had customers who are just dead. It happened to an account in Argentina. I kept sending telexes, and then they said the telephone didn't exist."

"The strong dollar is killing the business. Though it is coming up a little bit, June was the worst. Exporters were laying people off," says Jim Egyo, owner of Daybreak Express Records, a Brooklyn exporter. "The European market was hit the hardest. The Japanese, though, continue to buy."

"I can tell you definitely that sales are way down," says Mendel Stewart of M. Stewart & Co., a Los Angeles based exporter, who has recently left the record business. But he does

(Continued on page 9)

Price Hikes' New Twist

Survey Finds 2-Tier Specials, Shelf Ticketing

By JOHN SIPPEL

LOS ANGELES—U.S. retail record/tape/accessories chains continue to boost prices, with a majority of those surveyed nationally using two-tiered pricing in the specials and shelf ticketing for the first time.

The 31-store Record Shop chain, according to Mary Ann Levitt, president, will fine tune to a three-tier pricing structure. Conversely, Ben Karol of King Karol, New York, is the sole holdout with a no specials-singular price throughout the stores for albums and singles.

The substantial wholesale price hikes from suppliers earlier in the year finally manifested themselves in retail increases starting about a month ago. Attitude of chain entrepreneurs is that they no longer could absorb the wholesale price rises. Generally they are, for the first time, conceiving ticket prices on what the market will bear. Several volunteered that the CBS Records' elimination of list prices was a positive factor in their decision to escalate store pricing.

Chains are hypersensitive to the boosted wholesale, with both George Bilacky of the National Record Mart/Oasis group, Pittsburgh, and Scott Young of the Franklin Music/Davey's Locker stores adding 30 to 50 cents, for example, to WEA midrange albums, because their WEA price is about 30 cents

(Continued on page 66)

Radio Buys: More Adults

By DOUGLAS E. HALL

NEW YORK—National advertising requests, those indications from advertisers of what age groups they want to reach on radio that can have a profound affect on programming and music mix, increasingly focus on older demographics.

Advertisers are turning away from teen listeners in greater numbers and are showing more interest in reaching women.

All of this bodes ill for formats that appeal to teenagers and even men, such as AOR and some forms of country. Station management and astute programmers are fine tuning their formats to attract the demographic profile advertisers seek.

So it should be a concern to those involved in hard rock, for example, that Torbet Radio and Major Market Radio Sales both report that advertisers they rep their stations to are asking for 25- to 54-year-olds in increasing numbers.

Torbet says that in the second quarter, 25 to 54 is the most requested demographic with a

(Continued on page 24)

CBS To Distribute Geffen Label Abroad

NEW YORK—In what's considered a surprising move, the year-old Geffen Records label has signed an agreement with CBS Records International for the latter to distribute Geffen product internationally.

Warner Bros. will continue to release Geffen in the U.S. and Canada, and Geffen Records artists Donna Summer, Elton John and Peter Gabriel, who have their own outside international deals, will remain where they are.

Artists covered under the new agreement in-

(Continued on page 10)

IFPI Turning Blue Over U.K. Gov't Green Paper

By PETER JONES

LONDON—"A disappointing document" is the terse description of the U.K. government's Green Paper on copyright reform in the opinion of the International Federation of Producers of Videograms and Phonograms (IFPI) here.

It adds that the discussion of the issue of private copying in the consultative document (Billboard, July 25, 1981) is "a major blow to the worldwide recording industry."

Main theme of the Green Paper is that there should be no levy on blank tapes or hardware. But IFPI says: "As the U.K. has always been a world leader in copyright law, this failure is particularly disappointing.

"The principle of a payment for private copying has been accepted by intergovernmental committees of UNESCO and the World Intellectual Property Organization, by the governments of Austria and the Federal Republic of Germany and is

(Continued on page 59)

Responding to the news of the U.K. government's Green Paper outline, Stan Gortikov, president of the Recording Industry Assn. of America, told Billboard: "It's distressing for any government blatantly to ignore the intellectual property rights of our industry's companies, creators and performers. The British government's action overtly encourages consumers to misappropriate recorded performances, ignoring the economic, creative and career interests of those injured by home taping."

THE ROCKETS JUST LOVE TO BACK TALK! They know it gets your blood boiling and arouses your inner desires to get crazy with burner rock 'n' roll! Radio has already been intimidated and intrigued to BACK TALK overnight! It's a fact, you can never hear enough BACK TALK, the Rockets debut album on Elektra Records & Tapes. Produced by Jack Douglas (EE 351) (Advertisement)

SQUEEZE . . . EAST SIDE STORY SP 4854. Robert Milburn of the LA Times says: "There is some basis for the suggestions that Difford and Tilbrook are the Gilbert and Sullivan, Lennon and McCartly and Lieber and Stoller of the 80's." Ed Naha of the New York Post says: "One of the lightest, most melodic pop rock outfits today." Listen to the single "Tempted" AM 2345. It's a hit. Produced by Roger Bechirian and Elvis Costello. ON A&M RECORDS & TAPES (Advertisement)

Summer Smokers From 20th Century-Fox

HERB ALPERT TURNS MUSIC INTO MAGIC.

RETAILER EYES $72 MILLION TURNOVER

Banner Year For Stark; Meet Hears Of Growth

By LEO SACKS

AKRON, Ohio Stark Record and Tape Service, which held its annual convention here July 18-22, expects to have volume in excess of $72 million this year, and president/founder Paul David says the figure will reach $85 million in 1982

This has been a banner year for the company, which operates 183 retail outlets in 24 states Not only has Stark been honored as NARM's "Merchandiser of the Year" for the second time in the past four years, hut the company is also celebrating its 25th anniversary. The chain grossed $184,000 in its first year of business.

Approximately 180 management staffers attended the meet, which culminated in an emotional gala hanquet Tuesday (21) for 400 persons, including many prominent label executives. David was "roasted" at the reception by his senior management team, then presented with a refurbished 1956 Buick—his "warehouse on wheels" when he serviced accounts in small Ohio towns like Loudonville and Millershurg (see separate story, p 14)

David and his key executives outlined their plans to ensure Stark's survival through the decade at the chain's 12th annual convention at the Quaker Square Hilton here

The company now operates a total of 183 retail outlets, including 114 Camelots, three Grapevines and 66 Fischer Big Wheel leased departments Nine stores will open in the next five weeks, and five more will bow in the fall An estimated 20 new stores are planned for 1982, according to executive vice president Jim Bonk, who says the company is already committed to 12 projects Expansion will center primarily in the Sun Belt as the chain scouts 2,400- to 3,000-square-foot mall locations

Sales for Stark on a store-for-store basis have increased 16% since January, David reports, noting that the company benefitted from the opening of nine stores in February and March. The Big Wheel stores are running "dead even" with last year's results, he adds.

Lew Garrett, director of record purchasing, attributes the chain's strong sales showing to successful internal promotions in the absence of major new releases. He is encouraged hy the expected influx of hit product in the second half of this year, but admonished the labels for stacking their releases in this manner.

"I counted eight big albums in the first six months," he says "Now we're looking at 50 new titles through November, and we can't afford to buy 10,000 pieces of 50 different selections"

Garrett, who launched the company's 60,000-memher Classical Club in 1976 and will oversee the debut of a Jazz Club early next year, says the chain is in the midst of a "cassette explosion. We're selling more cassettes on some titles than we are LPs, particularly heavy metal artists like AC/DC and Pat Benatar. In fact, we just reordered cassettes of her new record."

The buyer also says the chain is having "trouble" reordering hit singles, which ac-

(Continued on page 14)

Deleted LPs In Applause Reissue Plan

By JEAN WILLIAMS

LOS ANGELES—Applause Records, establisbed six months ago for MOR to AC acts, is now seeking to license from other labels "old, deleted albums" to include in its newly developed "Curtain Call" series.

"We're going to some of the record companies asking them to license to us old, deleted albums by artists like Judy Garland, Stan Kenton, Mel Torme and others," maintains Artie Mogull, co-president with Jerry Rubinstein of Applause

Adds Rubinstein, "A lot of these albums bave not been available to the general public in a long time, but are still being played on good music stations. There's a whole generation of people who have not been able to purchase these records." Initial Curtain Call albums are due in October.

As for its nearly dozen acts signed to the label, the industry veterans admit that the fact that the acts pay their own recording costs upfront is an unusual practice, and it may appear the label is taking little if any risks "But, nothing could be farther from the truth," says Rubinstein.

"We're now in this business so that we can budd our own record catalogs with master tapes. Therefore from the day of delivery of the master we are getting involved in risking financially the investments

(Continued on page 74)

HELPING HAND—Studying artwork for his just released "Distant Shores" album on Liberty, an enthused Robbie Patton chats with coproducer and Fleetwood Mac member Christine McVie. Not pictured is the third producer on the album, Ken Caillat.

RCA's Betancourt: Radio Putting Itself To Sleep

By PAUL GREIN

LOS ANGELES—Since RCA this week racks up its third No. 1 pop hit of the year, you'd think John Betancourt, the lahel's pop promotion vice president, would have nothing but nice things to say about his good buddies in radio.

Don't bet on it.

"We've got to find other ways of exposing our product besides radio," Betancourt charges "That's become clear in the past year. We have to take steps to make sure we get on cable tv and into movie theatres, package tours and instore situations. Radio can't be the only answer anymore or else we're in trouble.

"Radio's putting itself to sleep. It badly needs to have some new, young programmers come in and take shots; play different kinds of music and create a buzz again. It needs to make itself a part of people's lives and not just elevator music, where the jocks play the 20 hits and don't say a word.

"Radio is doing nothing to make itself better to fight tapes, movies, disks. They're trying to hold on to what they've built up over the years and they won't win that way."

Betancourt cites several specific factors to back up his charges.

"There's a lack of good music people in radio," he says. "That's a very negative trend and I think radio is paying for it now. That's why people like Frankie Crocker (WBLS-FM, New York), Bob Hamilton (KRTH-FM, Los Angeles) and Jeff McCartney (WKLS-FM, Atlanta) bave become so outstanding They know what kind of music they're looking for

"But the trend now is to research-oriented programmers. Research is very important. I'm not knocking it. But it shuuld be used as a tool to be put with your ears and your heart. That has to be the prime source. But the fact of the matter is that the personal opinion of the 'music director' is the last thing that's considered in putting a record on instead of the first.

"It's also hard for people to hear

(Continued on page 14)

Peaches Chain Ends 1st Month In Ch. XI

By JOHN SIPPEL

LOS ANGELES The first month of operation by the Peaches Records chain under its voluntary petition for reorganization under Chapter XI showed receipts of $2,403,906.96 and disbursements of $2,165,574 or a cash increase of $238,233

The operational halance sheet for the month of June showed sales of $2,141,064, $5,280 in accounts receivahle prior in the filing, $254,623 cash from the dehtor and rental income of $3,000, accounting for the receipts.

Disbursements broke down as follows. Payroll & taxes, $316,278, insurance, $41,935; insurance deposit, $50,885; repair and maintenance, $7,939, auto expense, $3,110; utilities deposit, $45,210; telephone deposit, $7,785, telephone and communications, $697, office supplies, $3,220, supplies, $7,048; consultant fees, $4,067; tax and license, $20, data processing, $6,663; postage, $3,705; inventory purchases, $1,650,242, sales refunds, $135; dues and subscriptions, $300, mortgage payments on Lake Arrowhead property, $6,333 and outside inventory service, $10,000.

Counsel for the debtor Joe Eisenberg also provided the court with a breakdown of the $1,650,242 inventory purchases per vendor, the first such known definitive reckoning ever in the history of industry bankruptcy. The thorough report included chronological coverage of the COD purchases and payment therefor.

The court has added MCA Records' George Lee, TDK's E F. Dunham, Lieherman Enterprises' Sandy Goldberg, Transcontinent's Dave Parker; Progress Distributing's Sharon Pietrowski and Tape Specialty's Len Feldman to the creditors' committee, which already included representation from WEA, CBS, Capitol, Ticketron, Pickwick, PolyGram and RCA

In a letter from Eisenberg to David Hagen, the court's bankruptcy analyst, it was reported that Peaches' 35 stores in 19 states did in excess of $50 million gross annually with 700 employes prior to the filing.

In a petition to the court, Ticketron sought immediate payment of $135,480 allegedly due it from Ticketron agencies in Peaches' stores in Rockville, Md., Richmond, Va.; Maple Heights and Cleveland, Ohio, Milwaukee and Indianapolis. That petition is pending.

Billboard's Radio Winners Named

NEW YORK—WCOZ-FM Boston, KFRC-AM San Francisco, WHN-AM New York, WKYS-FM Washington and WCLV-FM Cleveland are the top winning stations in major markets in the 1980 Billboard radio competition.

These stations are among the 35 awards citing stations, program directors and air personalities for outstanding performance during 1980.

Judging was conducted by the four Billboard radio advisory committees. These committees are chaired by consultant John Sebastian for AOR, Mike Roberts of WCIN-AM/WBLZ-FM Cincinnati for black, Ed Salamon of WHN-AM New York for country and Don Kelly of WXLO-FM New York for Hot 100/adult contemporary

These committees also appointed

(Continued on page 25)

TK Files For Reorganization

NEW YORK—T.K. Productions Inc, Henry Stone's label unit with '70s success by such acts as K.C. & the Sunshine Band, George McCrae, Anita Ward, Peter Brown and Betty Wright, has filed for reorganization under Chapter XI of the Bankruptcy Act.

The filing took place in U.S. Bankruptcy Court here, where the company listed its headquarters at 1790 Broadway, also the home of Roulette Records, whose Morris Levy made an investment in the ailing company earlier this year

According to court papers, executed on July 17, T K. listed assets of $359,203.83 and liabilities of $7,947,598.34, with secured claims of $2,482,440.91 and unsecured claims of $5,465,157.43.

In outlining its financial problems, Stone stated in the filing that the company has heen unable to "sell its records as in the past" and that recording artists who are under contract have been "unable to produce a record wbicb would be termed as a hit record" However, Stone added that his business could "turn around to a very profitable business" with the success of one record

The 15 largest creditors listed are: Pickwick Int'l, $741,939.17; Shelley Products, $688,853.31; Volunteer Record Pressing, $578,523 65, Piks Corp, $443,760.69.

Also, Record Merchandising, $397,997 96, PRC, $366,198 87, Album Graphics Inc., $332,978.05, Schwartz Bros., $308,928 82, MS Distrihutors, $284,822.51, Presswell Records, $220,162 15

Also, Flagship Bank, $160,144 57; Florida Records, $145,296 63, VPS Tape Inc., $137,335 36, Queens Litho, $129,180 60, and Big State Distributing, $115,670.68

In This Issue

CLASSICAL 65
CLASSIFIED MART 56, 57
COMMENTARY 16
COUNTRY 44
DISCO BUSINESS 51
GOSPEL 49
INTERNATIONAL 59
JAZZ 53
PUBLISHING 54
RADIO 24
SOUND BUSINESS 34
TALENT 37
VIDEO 31

FEATURES
Chartbeat 6
Counterpoint 47
Inside Track 74
Lifelines 66
Mike Harrison 27
Stock Market Quotations 9
Vox Jox 30

CHARTS
Top LPs 71,73
Singles Radio Action Chart 18, 20, 22, 26
Rock Albums/Top Tracks 28
Boxoffice 40
Bubbling Under Top LPs/Hot 100 30
Disco Top 80 52
Jazz LPs 53
Hits Of The World 63
Hot Soul Singles 47
Latin LPs 65
Soul LPs 48
Spiritual LPs 49
Hot Country Singles 42
Hot Country LPs 46
Hot 100 68
Top 50 Adult Contemporary 30
Top 40 Videocassettes 32

RECORD REVIEWS
Audiophile Recordings 34
Album Reviews 64
Singles Reviews 67

Azoff Unleashes 'Metal' Track

Full Moon/Asylum Set Has Pop-Rock Acts As Well

By PAUL GREIN

LOS ANGELES—The obvious question first: What are mainstream pop-rock acts like Stevie Nicks, Don Felder and Donald Fagen (all Frontline Management clients) doing on a "Heavy Metal" soundtrack?

"People shouldn't take the title too literally," says Irving Azoff, president of Frontline and executive producer of the Full Moon/Asylum LP. "Just as every cut on 'Urban Cowboy' wasn't country, every cut here isn't heavy metal

"You couldn't just take some pound 'em, rock 'em, sock 'em heavy metal music and have it work straight through the film. Besides, as used in the movie, the title comes from Heavy Metal magazine, not heavy metal music."

Azoff's "Urban Cowboy" soundtrack last year tied into—and fueled—the country ballad trend, but there is less mass appeal radio receptivity to hard rock

"I don't anticipate with this type of music as great a singles penetration," Azoff says. "We're not going to get any adult contemporary play this time, but then I expect much greater AOR play. This album isn't targetted at as broad a range of formats

"I don't see us starting any trends this time: we're doing what the charts reflected three or four months ago with REO and Rush. Maybe if we're real successful we'll harden up some top 40 playlists."

Bob Destocki, who compiled the double-disk soundtrack with Azoff and Howard Kaufman, agrees that "Heavy Metal" isn't just heavy metal.

"We had to be real careful because we didn't want people to think we were just trading on the name. We didn't want heavy metal fans to think they're getting ripped off, yet we didn't want to turn off the mainstream pop audience."

The album is distributed domestically by Asylum, even though Full Moon has an exclusive label deal with Warner Bros (and ongoing logo deals with Asylum and Epic).

"I owed Joe (Smith) two more soundtracks," Azoff explains, "and I felt more excitement for the project at E/A than at Warners."

Azoff gave CBS international distribution and pressing and duplication rights in exchange for the release of three of its superstar rock

(Continued on page 16)

Look For More Revivals, Bios On Broadway In '82

By RADCLIFFE JOE

NEW YORK—The Broadway theatre, enjoying a hugely successful season in spite of the strength of the U.S dollar abroad which is slowing the influx of foreign tourism, is already gearing for a 1981-82 season that could feature as many as 28 musicals.

The fare, being prepared in out-of-town tryouts all over the country, will include several revivals—a format with which producers feel safe in this era of the million dollar musical, plus a significant number featuring biographical material, another format that has been increasingly successful within recent times.

Music and lyrics are being supplied by many well-known writers and composers including the late George & Ira Gershwin, Sammy Cahn, Oscar Hammerstein, Stephen Sondheim, George M Cohan, Carol Hall, (whose "Best Little Whorehouse In Texas," is in its fourth year on Broadway), Joe Raposo, Hal David, Robert Strouse, Marvin Hamlisch, Martin Charnin, Alan Jay Lerner and Frederick Loewe, Adolph Green, Betty Comden and Cy Coleman

The revivals will include "My Fair Lady" with Rex Harrison, the first of the season, scheduled for a mid-August opening at the Uris, "Funny Face," "Little Johnny Jones," "Camelot," with Richard Harris in the lead role

Like David Merrick's hugely successful "42nd Street," several of the forthcoming Broadway musicals will be based on old movies. Among them are "Sayonara," based on the James Michener book. The 1957 movie starred Marlon Brando "The Queen Of Basin Street," based on the French play, "La Cage Aux Folles," from which two very successful movies have been done, "Seven Brides For Seven Brothers," based on the 1954 MGM movie; and "Viva," based on the life of Mexican revolutionary, "Pancho" Villa, and released as an MGM movie in 1934

A number of the new musicals will be biographical. They will outline the stories of a famous dog, a famous theatre, and several famous personalities, including two about the late jazz trumpeter, Louis Armstrong. "Louis," produced by Don McGlone; and "Satchmo," produced by Motown Productions in association with James Nederlander, Irwin Meyer and Hubery Meyers. Andre de Shields is being tapped for the lead role in the latter of these two productions

Other musical biographies planned include "Bojangles" about the life of the late Bill "Bojangles" Robinson, "Al Jolson, Tonight," about the famous jazz singer, "The First," based on the career of baseball great, Jackie Robinson (Neil Bogart, president of Boardwalk Entertainment, will make his debut as a Broadway producer with this show); and "Madame Colette," based on the life of the French writer of the same name. Diana Rigg has been tapped to play Madame Colette

The biographical piece about the theatre is "The Apollo—It Was Just Like Magic" (Billboard, July 25,

(Continued on page 74)

Billboard photo by Chuck Pulin

REGGAE FAME—Shanachie Records' Max Romeo signs an LP for a female fan during an instore autograph session at Record Factory in Greenwich Village in New York.

Disclose Korvettes' Creditors

NEW YORK—Six music-associated companies are listed as unsecured creditors in a filing by Korvettes for reorganization under Chapter XI of the Bankruptcy Act.

The onetime 50-store retailer with annual music sales of about $60 million made the filing here July 17, listing assets of $27 million and liabilities of $113 million

Among the top 15 unsecured creditors are: WEA, $1,120,000, PolyGram, $504,000; TDK, $231,000, 3M, $177,000; Capitol Records, $147,000; and MCA Records, $133,000.

During its attempts to satisfy creditors, Korvettes established several payment plans, according to credit sources. One plan offered creditors the opportunity to receive about 60% of their money on a one-time payment by Korvettes. Those who chose another approach, full payment over a period of time, are said to have not received a second payment due on June 30.

Korvettes' indebtedness to the music industry has been estimated at around $6 million, with about half of that sum having been paid

Korvettes' parent, Agache-Willot of France, is having its own financial problems. The bankruptcy filing notes that $113 million of Korvettes' liabilities include $93 million owed to companies affiliated with Agache-Willot

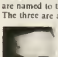
Korvettes, by its own definition, now regards itself as a real estate company, with ownership of 13 "properties" and nine stores

Billboard (ISSN 0006-2510) Vol 93 No 30 is published weekly by Billboard Publications Inc., One Astor Plaza, 1515 Broadway, New York, N Y 10036 Subscription rate annual rate, Continental U S $110 Second class postage paid at New York, N Y and at additional mailing office Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N Y 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich 48106 **Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101, (608) 726-1889**

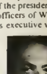
Executive Turntable

Record Companies

Bert W. Wasserman, chief financial officer at Warner Communications Inc in New York, is elected to the office of the president. Simultaneously, **Emanuel Gerard** and **David H. Horowitz**—other members of the office of the president—are named to the newly created posts of co-chief operating officers of WCI The three are all directors of WCI and Wasserman, who was executive vice president of the company, remains chief financial officer. **Alan J. Hirschfield** is now chairman and chief executive officer and a member of the board of directors of 20th Century Fox Film Corp in Beverly Hills, Calif. He joined in 1979 as vice chairman of the board of directors and chief operating officer. He also served as a member of the executive committee of the Fox board. **Gianfranco Rebulla** is now PolyGram Classics president in New York. He was deputy managing director of Metronome Musik Gmbh in Hamburg. **Myron Roth** is upped to senior vice president and general manager of CBS Records' West Coast operations. He was vice president and general manager of the West Coast operations. **Al Pedecine** is named controller at Arista Records in New York. He was assistant controller



Wasserman

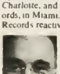


Hirschfield

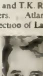
Susan Levin is upped to promotion coordinator/assistant to the promotion vice president at Elektra/Asylum Records in Los Angeles. She was a promotion secretary. Also at the label, there are five new appointments to the special markets field promotion staff. **Jim Blevins,** former West Coast independent promotion person for Arista, in Los Angeles, **Mike Webster,** a field merchandiser in the WEA Chicago branch in Chicago, **Skeek Monger,** formerly MCA Records' sales representative in Detroit, **Tyrone Miller,** formerly a music director at WEAL-AM Charlotte, N.C., in Charlotte, and **Joyce Straws** formerly with MJS Entertainment and T.K. Records, in Miami. All are local special markets promotion managers. Atlantic Records reactivates its dance music department under the direction of **Larry Yasgar,** the label's national singles sales manager. He held a similar post previously when in 1975, the label launched its disco sales and promotion departments. Assisting Yasgar is **Rafael Torres,** dance music promotion manager. He has worked in dance music promotion and as a club DJ. **Marv Dorfman,** moves into the slot of vice president and general manager of Montage Records in Los Angeles. He was sales vice president at W M O T Records. **Dean Alexenburg** is now marketing director at Handshake Records in New York while **Lou Polenta** takes the post of controller. Alexenburg was previously head of college promotion at the label while Polanta was accounting director. **Ted Zlatin** moves into the post of national promotion director for CTI/Kudu Records in New York. He was RSO's regional promotion director in the Baltimore/Washington, D.C. area. **Shopah Entesari** and **Sylvester Brown** become sales manager/promotion coordinator and art director/production manager respectively for Headfirst Records in Los Angeles. Entesari previously worked for Dave Pell Productions, Larry Shayne Enterprises and Catapult Productions. Brown has done freelance work for A&M and Capitol Records.

Rebulla

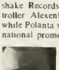
Roth



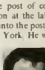
Horowitz



Dorfman



Gerard



Meyer

The PPL Records Corp. in Los Angeles has sold the majority of its stock to T J Mule Development Co. in Nevada but many of the executives remain. **J. James Jarrett,** former president of the company, is now executive vice president and general manager. Also remaining are administration vice president **Re Kelly,** national promotions vice president **Ricardo Starks;** sales vice president **Denise Gauthier;** and a&r/studio operations **Peter Dyer.** ... **Mike Sullivan** is named general manager of Kat Family Records in Atlanta. Most recently, he was Southeastern distribution center manager for Capitol. Appointed to national head of promotion for Kat Family is **Tommy Teague,** who was regional promotion manager for RSO. Named promotion assistant for the label is **Ann Frechette** who worked in customer service for Capitol.

Chiantia

Smits

Publishing

Salvatore T. Chiantia, president of MCA Music and vice president of MCA Inc., retires from his posts Sept. 30, 1981. He has been appointed as chairman of the boards of the National Music Publishers Assn. and the Harry Fox Agency. He has been a member of the board of NMPA for 35 years, serving as president from 1966 to 1976. Taking his position as MCA Music president in New York is **Leeds Levy.** Most recently, he was executive vice president. He began with MCA Music three years ago as vice president and executive assistant to Sal Chiantia. **Antoon Smits,** executive vice president of PolyGram's Intersong International, is upped to president of the company in Baarn, the Netherlands. He continues to serve as vice president of the publishing division

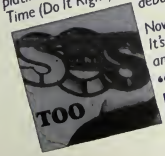
Related Fields

Andrew Meyer moves up to executive vice president of A&M Films in Los Angeles. This is a new post. He was executive director of public relations and special projects vice president for A&M. Most recently though he was a partner in Noah's Ark Productions, an independent film production company. **Kelli Ross** moves to Quincy Jones' new State Of The Arts Entertainment, Inc., a division of Quincy Jones Productions in Los Angeles, as executive vice president in charge of programming and development. She was vice president in charge of international creative affairs for RCA Records.

DON'T MISS THE BOAT.

The S.O.S. Band sailed straight to platinum with the single, "Take Your Time (Do It Right)," from their smash debut album.

Now they've launched their second album. It's called "Too." Because it's too hot, too good and just too much to miss out on. So climb aboard fast.



"TOO." The S.O.S. BAND DO IT AGAIN. FEATURING THE NEW SINGLE, "DO IT NOW." ON TABU RECORDS AND TAPES.

Distributed by CBS Records. © 1985 CBS Inc. Produced by Admiral Sigel for Creative Star Productions, Inc. Management, Bunny Runcorn

TOO

Tabu

Give the gift of music

Signings

Ric Ocasek, vocalist, songwriter and guitarist with the Cars, to Geffen Records as a solo artist Ocasek is to remain with the Cars, who are on Elektra. He will begin work on his solo project after completing the next album with the band. Columbia's **Jane Olivor** to a management deal with Phyllis Tetler, her former manager Tetler was her manager 2½ years ago. Olivor is to begin recording her fifth album in early October. **Dick Dale**, known as "the king of the surf guitar," to Rhino Records. In the late '50s and early '60s Dale was known for such instrumentals as "Miserlou," "The Wedge," and "Let's Go Trippin'".

Los Angeles rock-billy-edged band, **the Blasters**, to Slash Records with an album due in September.

Two new acts to Parachute Records, **the Quick** and **Rita Lee & Roberto**. The Quick's "Zulu" album and Rita Lee & Roberto's "Lamia Perfume" are set for release this month. **Warner Mack** to Hank Cook Production and a booking contract with Farris International Talent in Nashville. **Brunt Pagan** to Emergency Records. She is working on a single, "Stay All Night," for September release. **Amuzement Park**, a Chicago-based group, to Cleveland's Our Gang Records. Member Paul Richmond has written "Shining Star" for the Manhattans and "In The Mood" for Tyrone Davis. Album is due in September.

Elektra's **Twennynine featuring Lenny White** to the Steve Ellis Agency Ltd with exclusive worldwide representation. Also to the agency is Toronto-based Ensign Records group **the Bondoth Band** with LP "Just Desert" out in the fall. The label is distributed by RCA in the U.S.

ELO Catalog To A/B Music

NEW YORK–Mike Stewart, president of April-Blackwood Music, confirms the acquisition by the company of worldwide rights to the entire catalog of Jeff Lynne and the Electric Light Orchestra (Billboard, July 25, 1981).

Also, Stewart says April-Blackwood has entered into a new long-term global deal for future copyrights from ELO, whose recordings appear on the CBS/Jet label. CBS is the parent of April-Blackwood.

The catalog phase of the ELO nes was obtained from United Artists Music, reportedly as part of an out-of-court settlement of legal bassles among CBS, Jet and UA over ELO. Interestingly, it was Stewart who acquired the ELO catalog when he served as president of United Artists Music.

CBS/Jet is about to market ELO's latest album, "Time," produced, written and arranged by Lynne. A single, "Hold On Tight," is already available. Radio stations are also receiving a special 12-inch disk containing the single as well as a medley of all songs from the album.

STONE GOLD—Mark Adams, left, of Cotillion recording group Slave, accepts his gold album for the group's latest LP "Stone Jam" from Cotillion president Henry Allen. Atlantic and Cotillion hosted a luncheon for the band at the Rendezvous in New York celebrating Slave's second gold disk and its success over the past year.

Chartbeat

R&B Crossover Slowdown; Nipper Woofs And Wags

By PAUL GREIN

LOS ANGELES–A record going to No. 1 r&b just doesn't mean what it used to to pop programmers. **Frankie Smith's** "Double Dutch Bus" is No. 1 for the third week on Billboard's r&b chart, but this week loses its star as it inches to number 32 pop.

It seems destined to become the third No. 1 r&b hit in a row to miss the pop top 30, following **Chaka Khan's** "What Cha' Gonna Do For Me," which peaked at 53 pop, and **Rick James'** "Give It To Me Baby," which this week tumbles from its 40 pop peak.

The fact that James' single couldn't climb above number 40 on the pop side is all the more amazing given the huge success his "Street Songs" album has enjoyed on the pop chart it pulls ahead of **Kim Carnes** this week and jumps to number three.

Two other No. 1 r&b hits from this year failed to hit the pop top 50. **Lakeside's** "Fantastic Voyage" peaked at 55; **the Gap Band's** "Burn Rubber" stalled at 84.

Of the year's four other r&b toppers to date, **Yarbrough & Peoples'** "Don't Stop The Music" peaked at 19 pop, **Ray Parker Jr. & Raydio's** "A Woman Needs Love" hit four, **A Taste Of Honey's** "Sukiyaki" made three and **Smokey Robinson's** "Being With You" climbed to two.

The average of the peak positions of these nine No. 1 r&b hits is 32. If the average doesn't improve by the end of the year, 1981 will be the worst year for r&b crossover since Billboard launched its current r&b chart in 1965.

The previous worst years were 1978, when the average pop peak of the year's No. 1 r&b hits was 23, and 1979, when the average was 22. Last year the average improved to 15.

By contrast, in 1965 and every year from '67 to '73, the average No. 1 r&b hit made the pop top 10. The best year for r&b crossover was 1970, when the average pop peak of the year's No. 1 r&b hits was four.

In fact half of 1970's No. 1 r&b hits also made No. 1 pop, including **the Jackson Five's** "I Want You Back," "ABC," "The Love You Save" and "I'll Be There," **Sly & the Family Stone's** "Thank You," **Diana Ross'** "Ain't No Mountain High Enough" and **Smokey Robinson & the Miracles'** "Tears Of A Clown."

The lowest pop peak attained by any of that year's No. 1 r&b hits was 13. That was the peak for **Aretha Franklin's** "Call Me" and **James Brown's** "Super Bad."

The contrast to 1981 couldn't be sharper.

Here's every single to hit No. 1 r&b so far in the '80s, ranked in or-

(Continued on page 9)

Record Draw At Diversified Montreux

By MIKE HENNESSEY

MONTREUX–The Montreux International Jazz Festival celebrated its 15th anniversary with record crowds and its usual extensive range of musical talent during its 17-day span, July 3-19.

Program director Claude Nobs, as usual, interpreted the word "jazz" in the most catholic way and offered reggae (Toots & the Maytals), salsa (Ray Baretto), blues (Magic Slim), soul (James Brown), rock (Mike Oldfield), new wave (Spliff Radio Show) and much more–not to mention a full week of real jazz. He also kept a few surprises up his sleeve, such as presenting Herbie Hancock and Oscar Peterson in a duo performance and bringing on Nina Simone at 3 a.m. on the last night to wrap up the Festival.

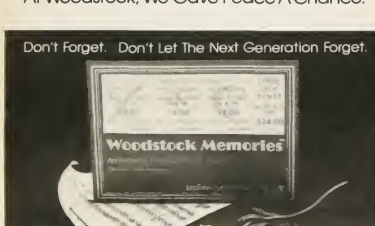
Up to 3,500 people a night paid up to $40 to ensure a number of completely sold-out performances. Record companies were well represented, too: WEA International president Nesuhi Ertegun was at Montreux to record Chick Corea, Al Jarreau, Randy Crawford and the Yellow Jackets. CBS vice president George Butler supervised recordings by Herbie Hancock's Quartet, McCoy Tyner's Quintet, Arthur Blythe and others.

Most artists performed their regular sets with their regular bands, or bands specifically formed for the European festival circuit. But there

(Continued on page 61)

At Woodstock, We Gave Peace A Chance.

Don't Forget. Don't Let The Next Generation Forget.



Woodstock was an incredible event of spontaneity that will never be repeated, when 500,000 young people came to express their ideas, dreams and desires. They also came to hear the music of such legends as The Who, Jimi Hendrix, The Grateful Dead and The Jefferson Airplane. Let this collectable be the symbol of a generation that GAVE PEACE A CHANCE and let it be a reminder to this and future generations that peace can work.

So save the memory in a rare treasure. An original ticket from the event of the decade. This keepsake of a generation means as much as gold to those who truly understand the significance of Woodstock. Each ticket is a numbered limited edition collectable accompanied by a certificate of authenticity direct from Globe Ticket Company, and is custom framed.

To order send check or money order in the amount of $50.00 per ticket plus $2.50 postage and handling to Investment Galleries, 250 West 57th Street Suite 224 N.Y.N.Y. 10019 or call toll free 1-800-453-4000 for Master Charge or Visa Worldwide call 801-363-1444. N.Y.S. residence add 8% sales tax

©1981 Investment Galleries

Smash!
"FEEL THE HEARTBEAT"
by
The Treacherous Three
Brand New Hits!
"DO IT, DO IT"
by
The Disco Four
"IT'S ROCKIN' TIME"
by
Kool Kyle
Smash Soul Single!
"LOVE IS"
by
Greg Jolly
ENJOY RECORDS
611 W. 125 ST., NYC 10027
(212) 663-2336

Q: Why does a producer cross the river?

A: FOR 24 TRACK RECORDING AT $24 PER HOUR.

How? . . . With "THE DEAL!"

(201) 863-4080
(Only 5 minutes from Lincoln Tunnel)

CAN'T WE FALL IN LOVE AGAIN

Y E A H !

Phyllis Hyman is a star. And she's never been hotter. Her new album Can't We Fall In Love Again features the smash duet with Michael Henderson on the title song that's headed for number one. This album has all the irresistible Hyman style that will knock you out.

"Can't We Fall In Love Again" R&B Single: 20** R&B Album: 35** Pop Album 103* DEBUT
AS 0606

P H Y L L I S H Y M A N

CAN'T WE FALL IN LOVE AGAIN. MUSIC IS [illegible] LANGUAGE. AL9544 ARISTA

JOURNEY
ESCAPE
TC 37408
ESCAPE INTO A NEW JOURNEY.
ESCAPE JOURNEY'S LATEST BREAKTHROUGH,
FEATURING "WHO'S CRYING NOW"
ON COLUMBIA RECORDS AND TAPES.
Produced by Mike Stone for Mike Stone Enterprises, Ltd. and Kevin Elson.
Journey Management and Direction: Herbie Herbert, Nightmare, Inc.;
San Francisco, CA. "Columbia" is a trademark of CBS Inc. © 1981 CBS Inc.

Market Quotations

As of closing, July 23, 1981

Annual High	Annual Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1⅛	⅜	Altec Corporation	–	2	15/16	15/16	15/16	Unch
36	26¾	ABC	6	406	26½	27⅜	26½	+ ⅛
45½	28½	American Can	6	567	37⅛	36¼	37	+ ⅛
4⅝	2⅛	Automatic Radio	4	6	4½	4	4½	– ⅛
61⅛	46⅝	CBS	9	121	57	56⅝	56⅝	– ⅛
45⅜	34⅜	Columbia Pictures	6	128	37⅛	36⅝	37⅛	+ ⅜
6⅝	4⅛	Craig Corporation	–	12	6⅛	6⅛	6⅛	Unch
67½	49⅜	Disney Walt	14	322	55½	53⅞	54½	–1
8⅝	5⅛	Electrosound Group	20	10	5⅝	5½	5½	– ⅛
9	5⅛	Filmways, Inc	–	336	8	7⅜	7⅝	– ⅜
21⅛	14⅛	Gul + Western	6	753	16⅛	17⅛	17⅜	– ⅛
19⅝	11⅜	Handleman	12	724	17	16⅞	16⅞	– ⅛
15⅝	10⅜	K-Tel	7	10	11⅜	11⅛	11⅛	– ⅜
6⅛	38	Matsushita Electronics	16	394	73½	73	73	– ⅛
58	42½	MCA	8	413	47½	46½	47	– ½
14½	6⅜	Memorex	2	670	8⅜	6⅝	6⅝	– ⅛
66	50⅜	3M	6	2179	52½	50⅝	52½	+ 1⅜
90⅛	56⅝	Motorola	11	1830	67¾	66	66½	– 1⅛
59⅝	36⅛	North American Phillips	7	77	46	46	46	Unch
20	6⅛	Orrox Corporation	36	80	10	6½	6⅛	– ⅜
39⅛	23⅛	Pioneer Electronics	21	–	–	–	34⅛	Unch
32⅛	21	RCA	6	2710	21½	21	21⅛	Unch
26⅛	14⅜	Sony	14	1843	19⅜	19½	19⅜	+ ⅜
43	28⅜	Storer Broadcasting	21	357	33⅜	33⅛	33⅜	– ⅜
6⅜	3⅜	Superscope	–	66	4⅜	4½	4⅜	⅛
31⅛	24⅜	Taft Broadcasting	12	23	30⅛	29⅜	29⅞	– ⅛
26⅛	17⅜	Transamerica	6	271	22	21	21⅛	+ ⅜
58⅛	33⅜	Warner Communications	17	1848	50⅛	46½	50½	+ 1⅛

OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	25	–	1⅜	2
Certron Corp	17	8	1½	1 11/16
Data Packaging	6	–	6	6½
First Artists Prod.	15	37	4⅜	5
Integrity Ent	9	123	7⅜	6
Koss Corp	15	12	12⅛	13⅛
Kustom Elec	–	–	2⅜	2⅜
H Josephson	9	–	12	12½
Recoton	13	–	3⅛	3⅛
Schwartz Bros	–	55	3⅜	4½

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributes to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds, Inc. 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91503, (213) 841-3761, member New York Stock Exchange, Inc.

Exports Suffer, Imports Soar From Strong Dollar

• Continued from page 1

sell blank tape cassettes and audio equipment abroad. "We have lost 50% of business in the last five months," he says.

"The dollar increase is tantamount for people in Europe paying a 30% increase in prices. And this is in all businesses. Cargo shipments from the U.S. are down 40%, and that is in everything. This is hurting every field. Wherever a product can be supplied from somewhere else, then the U.S. product is not bought.

"In contrast, U.S. importers are reaping a tremendous bonanza. They are earning another 30%, and do you think that most are passing on their savings?," he asks.

"If the dollar holds strong we should be able to reduce some prices," says Walter Cole, export coordinator at Rounder Records, who is also involved with the company's imports. "Some import prices had gone from $8.98 to $12 and $13. We certainly like to cut prices, but our prices have to reflect the wholesale prices from overseas. Then we can add a dollar or two for profit."

"We are charging a little less," says Mark Corcione, salesman at Important Records. "The accounts were paying $1.95 for a single. Now it's $1.80. The 12-inchers have gone down from $3.99 to $3.49. This time of year is kind of slow, but with the prices going down, an account that ordered three records, will now order five."

"The present market conditions are definitely now favorable to importing," says Marty Scott, president of JEM Records. "But it is very volatile, especially the English pound. Prices go up and down. In 10 years I have seen the pound at $2.58 and $1.60."

JEM has a computerized price code, reflecting sales, currency fluctuations, and changing wholesale prices in various countries. Depending on these variables, each product that JEM releases gets its own price code. These codes are constantly revised, says Scott, and favorable exchange rates can shift individual titles to lower priced codes.

However, says Scott, he "buys futures," agreeing on a certain percentage of sales to buy up to 180 days in advance. Consequently some of the orders he is now receiving he agreed to buy six months ago at the then prevailing prices and exchange rates, when the dollar was much weaker. But what he is ordering now for the future he will get at the current favorable exchange rate.

Chycago Int'l Joining CBS

CHICAGO–CBS Records has added an emerging Chicago company to its family of associated labels.

Chycago International Music, Inc. (CIM), specializing in r&b product, will have marketing, manufacturing and distribution through the Epic/Portrait and Associated Labels branch of CBS, according to Maurice G. White, president.

White, son of Granville White, CBS Records associate national director for special markets, has been involved in independent production, management and publishing here. Meldon D. Barrow, an independent marketing and promotion executive, is the new label's vice president.

According to White, rebuilding of Chicago as a mecca for recording activity is one of the company's aims. CIM's first release, by five member contemporary soul vocal group Superior Movement, is slated for fall.

'Tarzan' Score

LOS ANGELES – Composer Perry Botkin has completed the music score for "Tarzan, The Ape Man" starring Bo Derek. Negotiations are ongoing on a possible soundtrack release from the picture.

Vid Director MacMillan: 'Creating An Art Form'

By CARY DARLING

(Editor's Note: This is the first of an ongoing series on video directors.)

LOS ANGELES–For video director and co-owner of KEEFCO Video Keith MacMillan, whose credits include the multi-image Paul McCartney "Coming Up" and Blondie's streetwise "Rapture" clips, a typical day can be one of catch-up. Like many others in his profession, he is caught between the constraints of a sagging record industry, increased demands from clients and innovations from his competitors.

"Often, a record gets real hot and the record company will want the video yesterday," half-jokes MacMillan, who along with partner/producer John Weaver, now maintains offices in New York and Los Angeles in addition to the London home base. The Manhattan offices were just opened. "They're in a time bind and it's a scramble around. Other problems you can get into is if there is a change of mind. It isn't unusual, for example, that 24 hours ahead of the shoot they'll change the song they want to do. It's like me going to an artist and saying 'what I want you to do is write, arrange, record and press a hit single–and it must be a hit single–in 24 hours.' That's what record companies are asking us to do. They want ideas, originality, pacing and a spectacular."

Not that MacMillan is complaining. Since starting his video business in 1977, he and his staff have made approximately 600 promotional clips. Clients include Pat Benatar, Marty Balin, Kate Bush, the Concerts for Kampuchea project and a 1981 Montreux Jazz Festival package for Warner Bros.

"The bottom line is that the next

(Continued on page 31)

House Boosts NEA's Budget

WASHINGTON, D.C. – The House of Representatives gave a vote of confidence to the National Endowment for the Arts Wednesday (22) by approving a 1982 budget much higher than the 50% cut recommended by the Reagan administration in February.

The House bill provides the National Endowment for the Arts with $157.5 million, $69.5 million more than the Reagan recommendation.

Chartbeat

• Continued from page 6

der of their peak positions on the pop chart.

1 "Upside Down," Diana Ross, Motown, #1
2. "Rock With You," Michael Jackson, Epic, #1
3. "Celebration," Kool & the Gang, De-Lite, #1
4 "Being With You," Smokey Robinson, Tamla, #2.
5. "Sukiyaki," A Taste Of Honey, Capitol, #3
6. "Take Your Time (Do It Right)," S.O.S. Band, Tabu, #3.
7. "Give Me The Night," George Benson, Qwest/WB, #4.
8 "A Woman Needs Love," Ray Parker Jr & Raydio, Arista, #4
9 "Master Blaster," Stevie Wonder, Tamla, #5.
10. "Special Lady," Ray, Goodman & Brown, Polydor, #5.
11 "Stomp," Brothers Johnson, A&M, #7.
12. "The Second Time Around," Shalamar, Solar, #8
13 "Let's Get Serious," Jermaine Jackson, Motown, #9
14 "One In A Million You," Larry Graham, WB, #9
15. "Don't Stop The Music," Yarbrough & Peoples, Mercury, #19.
16. "And The Beat Goes On," Whispers, Solar, #19
17 "Double Dutch Bus," Frankie Smith, WMOT, #32
18 "Don't Say Goodnight," Isley Brothers, T-Neck, #39
19. "Give It To Me Baby," Rick James, Gordy, #40.
20. "Wha Cha' Gonna Do For Me," Chaka Khan, WB, #53.
21. "Fantastic Voyage," Lakeside, Solar, #55.
22. "Burn Rubber," Gap Band, Mercury, #84.
23. "Funkin' For Jamaica," Tom Browne, Arista/GRP.

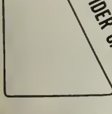
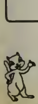
The **Tom Browne** record doesn't list a pop peak position for a very good reason: it never hit Billboard's pop chart, despite being the top r&b hit for four weeks last October.

Crossover can be a very tricky business.

* * *

(Continued on page 67)

Send for our FREE PRICE LIST
DISKMAKERS
NOW PRESSES 10" DISKS...
along with 12" and 7" disks, 8 tracks and cassettes
925 N. Third Street • Phila., Pa. 19123
(215) 627 2277
(215) 966 3185
We deliver in New York


DIVIDER CARDS
BLANK & PRE-PRINTED
CUSTOM OR PROMOTIONAL

800/648-0958
GOPHER PRODUCTS CORP
2201 Lockheed Way
Carson City Nev 89701

FROM ROBERT HUNTER TO YOU:
The Grateful Dead lyricist
JACK O'ROSES

NOW AVAILABLE!
U.S. pressing
now available through
Relix Records
Limited amount available in red vinyl
Fine acoustic music
Box Of Rain
Reuben And Cerise
Talkin Money Tree
Friend Of The Devil
Delia DeLyon And Stagger Lee
Lady Of Carlise
Book Of Daniel
Terrapin Suite
Prodigal Town
Relix Records, Inc. / 1734 Coney Island Ave / Brooklyn, N Y 11230 / 212-645-0818

Traiman Touts 'Higher Fi,' Digital Audio At SPARS

NEW YORK—The recording industry will benefit from "double-barrelled opportunities" in the coming years, because of "higher fi' and digital audio," according to Steve Traiman, RIAA executive director Traiman spoke at a regional meeting of the Society of Professional Audio Recording Studios (SPARS) on Tuesday (21).

"SPARS members," Traiman said, "indeed all record companies and recording studios, are the collective key users of technology. We all stand to gain unparalleled profits in the next decade and beyond as we provide audio and video software whose quality is far beyond what's available today."

"The hi fi recovery is being helped by the portable tape/personal stereo boom, and a good spread of top artist releases in the third quarter is an encouraging sign," he said

Another topic covered in the talk was digital. "The reality is simple," Traiman said. "The major users, record companies and independent studios who 'manufacture' the music will decide when and if the digital era in recording will begin"

Traiman mentioned a survey conducted by the RIAA and SPARS of the two groups' members. "The message came through loud and clear," he asserted "With a studio investment of $250,000 or more to convert to digital from analog, the manufacturers must provide compatibility of the recording and editing process to produce an interchangeable digital master tape."

LAURA FOTI

'Heart' Music

LOS ANGELES—Tom Waits, Crystal Gayle and orchestra conductor/arranger Bob Alcivar have begun recording the music for Francis Coppola's musical fantasy "One From The Heart" here at Zoetrope Studios. Waits wrote the music and performs three of the 12 songs with a 35-string orchestra led by Alcivar. Gayle sings on one track

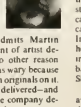
Rock'n'Rolling

Joe Jackson Is Bopping; Garage LP Bands Hopping

By ROMAN KOZAK

NEW YORK—"It was to take a break with what we were doing in the past, and it's a working holiday," says John Teffer, manager of Joe Jackson, describing Jackson's new "Jumpin' Jive" LP and tour

The LP, which debuts at 119 in this week's LP chart, is a stark departure for Jackson. Instead of new rock'n'roll originals, the LP is devoted exclusively to



late '40s bebop and jive numbers written by Louis Jordan, Cab Calloway, Lester Young and Glenn Miller.

The LP provoked some anxious moments at A&M, admits Martin Kirkup, vice president of artist development, if for no other reason than the company was wary because there were no Jackson originals on it. But once the LP was delivered—and it is a fun record—the company decided to go with it, and to promote it as a rock record. Comments about "there goes his career" have been stifled. Kirkup adds, as AOR radio has responded better than expected.

Though neither record company nor management want to discuss it much, having Jackson do a totally pre-rock LP was a shrewd move. Though not unsuccessful, Jackson's career has been trailing off a bit with the two previous LPs. With the antinew wave backlash in radio still continuing, an LP of totally unexpected material could be just the thing to give Jackson a new boost.

But Jackson's new bop persona is only temporary, says Teffer. Jackson is currently touring with a new band—three horns, bass, drums, keyboards, and no guitar—playing only the "Jumpin' Jive" material. But after the tour ends in August, Jackson is going back to Britain, and "back to rock 'n' roll," his manager promises.

* * *

Voxx Records, a subsidiary of Bomp Records in Los Angeles, is sending eight of the bands featured on its recently released "Battle Of The Garages" LP on a low-cost 10-city tour

Though not every band is going to be appearing at every date, the plan calls for the band most popular in the area to be the headliner. For instance, the Vertebrats are from Chicago, so when the tour comes to Chicago, the group will headline there In another city, another band will headline. Among those taking part in the tour are the Hypstrz, Wombats, Chesterfield Kings, and the Slacker Boys.

"You don't have to sign your life away to William Morris, and you don't have to be with Warner Bros. to sell records and have fun," says Rick Schmidt, director of promotion for Bomp, who estimates the tour will cost the record company about $2,500.

"The Battle of The Garages" LP was compiled from demo tapes sent into Bomp Inside the LP is a ballot, allowing fans to vote for their favorite from among the 16 featured bands. The act that gets the most votes will get to record an LP.

* * *

The sixth annual "Buddy Holly Rock 'n' Roll Movie Week" is set for Sept. 7-11 at the Electra Cinema in London. The five evenings of rock 'n' roll movies will cost what tickets cost in the '50s: 20 pence or 40 cents. The series is organized by Paul McCartney

Each night, the main feature will be the "Buddy Holly Story" starring Gary Busey. There will be a 15-minute short with '50s news reel clips and advertisements. The second feature will change daily, and will consist of "Don't Knock the Rock" (1956), "Mister Rock 'n' Roll" (1957), "Shake Rattle And Rock" (1956), "The Girl Can't Help It" (1956), and "Let The Good Times Roll" (1973).

Tangential-Track Turntable Tussle

NEW YORK—Bang & Olufsen of America, Inc. filed suit against U.S. Pioneer Electronics Corp. and Pioneer Electronics Corp. of Japan Tuesday (21) for patent infringement on the design of its tangential-tracking turntable The complaint was filed in U.S. District Court for the Northern District of Illinois.

B&O claims it holds two U.S. patents for "novel phonograph devices" and that Pioneer "has deliberately and willfully infringed and is infringing" on these patents "by using and selling phonograph devices in this judicial district and elsewhere throughout the United States."

According to the suit, Pioneer has been notified of its "acts of infringement," but that the company is "continuing and threatens to continue such acts of infringement to the detriment of Bang & Olufsen."

B&O seeks an injunction restraining Pioneer from manufacturing or selling any turntables that allegedly infringe on patents 3,993,315 and 4,124,216. Those patents were issued in 1976 and 1978, respectively

The Danish supplier also seeks an award of damages, "adequate to compensate Bang & Olufsen for deliberate and willful nature of the defendants' acts of infringement." Court costs and expenses of litigation are also sought.

Call Mercury

LOS ANGELES—Capitol has installed two toll-free phone numbers to promote Eric Mercury's new LP "Gimme A Call Sometime." The numbers ring through to a tape on which Mercury delivers a brief sales pitch. Call (800) 421-4135 and, in California only, (800) 252-0473.

Geffen O'seas Via CBS Int'l

• Continued from page 1

clude John Lennon, Yoko Ono, John Hiatt, Sammy Hagar, and newly signed Geffen artists Rick Ocasek of the Cars, and Asia, a new group formed by Carl Palmer, Steve Howe, John Wheelton and Geoff Downes. Product that WEA International has released abroad in the last year will remain with WEA.

The Geffen/CBS deal is viewed as surprising in light of Geffen's long association with WEA. Geffen formed Asylum Records in 1971 and then went on to merge it with Elektra. Warners was believed to have been a strong financial backer when Geffen was set up last year. Neither Warners nor Geffen would officially comment on the move.

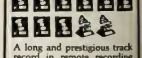
"Obviously I am being hit on all sides by this," says Phil Rose, executive vice president of WEA International. "So I can only have a no comment until we have a party line on this. We still do have an ongoing relationship here."

Sources say when Geffen set up his label, he had no international deal with anyone, but WEA International agreed to release his product abroad in the interim until a longterm arrangement could be worked out. A combination of more money, and CBS' marketing clout abroad, was the final inducement to get Geffen to put one foot squarely in the opposing camp, insiders say.

Geffen's deal with CBS International is believed to be for four years, and when the first product will be issued in the fall, the release date will be simultaneous in the U.S. and abroad, sources add.

ROMAN KOZAK

Enactron Studios/ Magnolia Sound in 1981



A long and prestigious track record in remote recording for records, television and film. Now, introducing Magnolia Sound. A full service studio facility. Not a studio for everyone. Just for anyone who's ready to commit to the best - Enactron Studios and Magnolia Sound in 1981.

ENACTRON STUDIOS OF CALIFORNIA, MAGNOLIA SOUND
COMPLETE REMOTE & STUDIO RECORDING CAPABILITIES
5162 Vineland Ave.
North Hollywood • (Los Angeles) • 213-763-6311

CLOSEOUT RECORDS INC.
220 West 19th Street, New York, N.Y. 10011
Phone Toll Free: (800) 221-8340 or (212) 691-8884 • Telex: 237891

CUTOUTS

We have the titles–
We have the prices
Send for complete price list

Don't Stand Still-
"Stand & Deliver!"

Adam And The Ants.

They came, saw, and conquered America with Antmusic and their album, "Kings Of The Wild Frontier."

To commemorate their conquest, Epic Records is making available their number one English smash, "Stand And Deliver" as a *12" commercial single* with full picture sleeve, backed with the unreleased, "Beat My Guest."

"Stand And Deliver" is also available as a *7" bonus picture sleeve single* included in every copy of "Kings Of The Wild Frontier."

Adam will be back here for more sneak attacks in September. The brilliant video for "Stand And Deliver" will be all over the box.

Time to get off your knees and get behind Adam And The Ants.

"Stand And Deliver." The latest Antmusic on Epic Records and Tapes.

Give the gift of music.

HEAVY

HEA

HEAVY
METAL
HEADBANGERS

METAL BANGERS

CBS RECORDS PRESENTS THE PERFECT PROMOTION FOR DIE-HARD HEAVY METAL FANS! FEATURING THE FREE SAMPLER "SPEAKER DEATH!"

Who are the Heavy Metal Headbangers? They're Judas Priest, Blue Öyster Cult, Journey, Ted Nugent, Loverboy, Ozzy Osbourne, Frank Marino, Joe Perry and Brad Whitford/Derek St. Holmes—the heavy metal heroes who are packing them in by the tens of thousands on cross-country summer long tours.

You'll find all these heavy hitters on the limited edition giveaway sampler entitled "Speaker Death!"

There are also Heavy Metal Headbangers posters, large and small header-cards, ad-repros, consumer ads and radio spots.

These intense promotional aids, in addition to the free Heavy Metal Headbangers T-shirts and buttons we'll be providing, should give the perfect push to the latest releases and catalog albums by these superstar artists.

And here's more heavy news: These releases will be part of a super sales program that includes free goods.

So don't waste time banging your head against the wall, complaining about a summer slack off!

Have your salesmen start hyping the Heavy Metal Headbangers now!

"SPEAKER DEATH!" AND THE HEAVY METAL HEADBANGERS ALBUMS ARE ON COLUMBIA, EPIC AND JET RECORDS AND TAPES.

Columbia Epic JET are trademarks of CBS Inc.
Jet Records is distributed by CBS Records.
CBS is a trademark of CBS Inc. © 1981 CBS Inc.

FOR 25TH ANNIVERSARY

Chain Meet Hears Good News: Turnover Record

• *Continued from page 3*

count for 7-8% of the company's sales each month "We've had to wait up to 10 days in some cases, and in the singles business that's a sin" Last month, he says the company went to a one-stop to fill orders on new 45s by the Oak Ridge Boys and Rick Springfield. "For an operation our size, that's crazy," he admits "Obviously, the manufacturers are playing it as close to the vest as they possibly can."

David, in an interview, says he is "hopeful" that suppliers will soon recognize "the rack functions" performed by Stark's central warehouse in North Canton. The executive would like to see the company receive "the same considerations accorded the major racks" in the areas of price and return priviledges

"We pay more for our product just because we take it in and redistribute it," he argues "But we're convinced that it's the most productive way to do business Ninety-five percent of the goods shipped to our warehouse are redistributed to our stores, which saves the labels the cost of handling It costs us close to 9% to run the facility, and we still pay two points more than the racks do Yes, they move tonnage, but when you examine the depth of our catalog operation, I think we make a strong case for our position."

Convention keynoter Tom McGuiness, vice president of branch distribution for CBS, urged radio to sandwich music by developing artists in between the hits "to insure its own survival and develop tomorrow's stars," adding that "you can't break new artists on print advertising."

How Stark Sells At 'Nice Price'

Meet Shown Market Plan For 330,000 Midline Disks

By LEO SACKS

AKRON—The anatomy of Stark Records' chainwide promotion of "Nice Price" midline product from CBS was presented to field management staffers at the organization's convention here Monday (20)

The group heard four Stark vice presidents detail the evolution of the program, which began with the purchase of 330,000 midline records and tapes in May for $1 million. CBS took 5% off the invoice and gave the chain 30 days extra dating

Facing a dearth of hit product, and anxious to sustain favorable first quarter results, Stark embraced the promotion to stimulate store traffic and to provide cash flow for the opening of new units.

Executive vice president Jim Bonk was convinced the product would turn quickly and pumped a total of 190,000 albums and tapes into 111 Stark locations. Initial spread per outlet included 1,800 LPs, 400 cassettes and 200 8-tracks

The first phase of the 10-week program started June 23, with individual units priced at $4.99, or three for $12. The second phase, now underway, drops $1 off the single unit price and $2 off the original multi-unit cost. The reduction in price is designed to complete the sell-off process, which retail operations vice president Larry Mundorf says is at the halfway point with six weeks to go

Shipping the product to the chain's central warehouse in North Canton and then on to the stores was "a logistical nightmare," according to purchasing director Lew Garrett, who noted that multi-unit purchases accounted for most of the program's initial sales.

In fact, the size of the order was so big that Stark had to rent additional warehouse space near the North Canton complex (a 100,000-square-foot facility) to store the goods.

The cost for the rental of the building, security and insurance amounted to $2,000, said Bob David, vice president of warehouse operations, adding that it took 11 people a total of 13 working days to break the merchandise down by title and configuration once the two shipments of 50 skids each were delivered.

Mundorf then met with his regional supervisors to discuss potential operational snags For example, could store personnel tackle the massive display and window trimming chores from a workload standpoint? On another level, the executive wanted to be sure that each unit had enough room to merchandise the program properly, since most of the stores were involved in some sort of regional promotion at the time. Hurdles were cleared, and a manual detailing the goals of the program was distributed to the stores.

Advertising topper Gerry Gladieux determined that print ads were the best way to promote the campaign, since he felt the product mix and price points were strong enough to offset ads for hit product from competing retailers.

Generic layouts were solicited

(Continued on page 16)

Stark Seminars Target Vid, Data Processing, Promos

AKRON—Stark convention attendees broke into small groups Thursday (23) to hear company executives brief them on such topics as the chain's burgeoning commitment to video, data processing, promotions, security and central distribution

Dwight Montjar, the chain's video and accessory buyer, says the company will launch a videocassette rental program in five stores beginning Sept. 1. The policy was to have been implemented last month at Camelot stores in Canton, Ohio, and Daytona Beach and Port Richie, Fla., in addition to Grapevine sites in Charlotte, N.C. and Akron (Billboard, June 6, 1981). But company executives chose to wait and see if such suppliers as Magnetic Video, Columbia Pictures and Warner Home Video would announce rental programs before the retailer instituted its policy

Stark executives are now weighing the best way to process the rental transactions, and Montjar says the company is leaning towards establishing a rental club, or using credit cards. He terms the program "a competitive necessity," noting that Musicland stores are already involved in a pilot rental plan while mass merchandisers such as Sears and JC Penney are formulating plans for marketing software

He is less gung-ho about videodisks, which he says the chain "has had absolutely no demand for. There just aren't enough machines on the market to warrant our involvement."

At the data processing seminar, executive Jim Sage discussed the recent installation of the IBM Systems

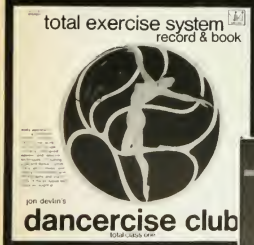
(Continued on page 67)

The Original

Jon Devlin's dancercise™

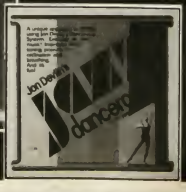
total exercise system Records & Tapes

complete with photo-illustrated instruction books



V1173

V1182



V1183

Distributor Inquiries Wanted

VIKI INDUSTRIES

MUSIC MARKETING CORP.
IEI Bldg.
Airport Plaza Hwy. 36
Hazlet, NJ 07730
(201) 739-3232
(201) 264-3900

The Alan Parsons Project.
Phenomenon.

THE ALAN PARSONS PROJECT
THE TURN OF A FRIENDLY CARD

"Time."
The single that's four months on the charts and still bulleting at #15.
The Turn Of A Friendly Card.
The resurging album with worldwide sales of more than 2 million, featuring the big hits "Time" and "Games People Play."
The Alan Parsons Project.
The international musical force, bringing bold visions of rock to life. On Arista Records.

The Current Hit "Time": BB: 15* RW: 13* CB: 17* AS 0508
The Album: BB:50* RW:62* CB: 61* AL 0518

* 1981 Arista Records Inc. Produced and Engineered by Alan Parsons.

ARISTA

Billboard®

Founded 1894

The Radio Programming, Music/Record International Newsweekly

Billboard Publications Inc., 1515 Broadway, New York, N.Y. 10036 (212) 764 7300. Telex: 710581-6279. Cable. Billboy NY. 9000 Sunset Blvd., Los Angeles, Calif. 90069 (213) 273-7040. Telex 698669 Cable: Billboy LA.

Publisher: Lee Zhito (L A) **Editor-In-Chief:** Garry Wood (N Y)

Managing Editor: Adam White (N Y) **L.A. Bureau Chief:** Sam Sutherland

Executive Editor: Is Horowitz (N Y) **News Editor:** Irv Lichtman (N Y)

Offices: Chicago—150 N Wacker Dr., Ill 60606. 312 236 9818 Editorial Staff Alan Penchansky Bureau Chief & Classical Editor **Cincinnati**—2160 Patterson St , 45214 Ohio, 513 381 6450 **Los Angeles**—9000 Sunset Blvd , Calif 90069, 213 273 7040 Editorial Staff Ed Harrison, Record Reviews & Assistant Radio Editor, Jim McCullaugh, Video/Sound Business Editor. John Sippel. Marketing Editor, Sam Sutherland, Jazz Editor, Jean Williams, Talent Editor. Paul Grein. Reporter. **London**—7 Carnaby St , W1V 1PG, 01 439 9411 Editorial Staff Mike Hennessey Managing Director, Peter Jones, European News Editor **Milan**—Piazzale Loreto 9, Italy 28-29 158 **Nashville**—14 Music Circle E , Tenn 37203. 615 748 8100 Editorial Staff Kip Kirby, Country Editor; Ed Morris, Gospel Editor, Robyn Wells, Reporter **New York**—1515 Broadway, New York 10036, 212 764-7300 Editorial Staff Is Horowitz, Commentary Editor, Douglas E. Hall, Radio Programming Editor, Radcliffe Joe, Disco Editor, Jim Kemp, Copy Editor, Roman Kozak, Rock Editor, Irv Lichtman, Music Publishing Editor, Richard M Nusser, International Editor, Pat Nelson, Editorial Assistant **Tokyo**—Utsunomiya Bldg , 19-16 Jingumae 6 Chome, Shibuya ku, Tokyo 150 03 498-4641 Editorial Shig Fujita **Washington**—733 15th St N W , D C 20005, 202 783 3282 Editorial Bureau Chief Jean Callahan

Special Issues: Earl Paige, Editor, Ed Ochs, Assistant Editor; Bob Hudoba, Directory Services Manager; Jon Brauda, Assistant Directory Manager

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27 222 43-30-974. **Australia**—Glenn Baker, P O. Box 261, Baulkham Hills. 2153 New South Wales, **Belgium**—Michel Varstiepen, Hoogstraat 358, 2570 Duffel. 015-312188. Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg 015 241953; **Canada**—David Farrell, Box 201, Station M. Toronto M6S 4T3. 519 925 2982. **Czechoslovakia**—Dr Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik 26-16-08, **Denmark**—Knud Orsted, 22 Tjoernevej, DK 3070 Snekkersten. 02 22 26 72, **Finland**—Kari Helopaltio, SF 01860 Perttula 27 18 36, **France**—Michael Way (Chief Correspondent), 12 Rue du Faubourg Poissonniere, 75010 Paris 01-246 8749 Henry Kahn, 16 Rue Clauzel, 75009 Paris. 878 4290, **Greece**—John Carr, Kaisarias 26-28, Athens 610, **Holland**—Willem Hoos, Bilderdijhlaan 28, Hilversum. 035 43137. **Hong Kong**—Keith Anderson, P O Box 40, Tai Po, N T , **Hungary**—Paul Gyongy, Orloutca 3/b, 1026 Budapest 11. Tel 167-456, **Ireland**—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland 97-14-72, **Italy**—Daniele Caroli, Viale Marche 21, 20125 Milano 6083412, **Kenya**—Ron Andrews, P O Box 41152, Nairobi 24725 **Malaysia**—Christie Leo, 31 Jalan Riong, Kuala Lumpur 204 049, **Mexico**—Marv Fisher, Apartado Postal 11 766, Mexico 11, D.F. 905 531-3907, **New Zealand**—Phil Gifford, 156 Upper Harbor Dr , Greenhithe, Auckland 413 9260 **Philippines**—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008 **Poland**—Roman Waschko, Magiara 9m 37, 01-873 Warszawa 34 36-04, **Portugal**—Fernando Tenente, R Sta Helena 122 R/c, Oporto, **Rumania**—Octavian Ursulescu, Str. Radu de la La Afumati nr, 57-B Sector 2, Bucharest O P 9. 13-46-10 16-20-80, **Singapore**—Peter Ong, 390 Kim Seng Road 374488, **South Africa**—Don Albert, 21 5th Ave , Highlands N 2192, Johannesburg, Esmond Frank, P O Box 87729, Houghton 2041, Transvaal. 011 40 6963, **Spain**—Ed Owen, Plaza de las Cortes 3, Madrid 14 429 9812 **Sweden**—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08 629 873, **Switzerland**—Pierre Haesler, Hasenweld 8, CH 4600 Olten, 062 215909, **U.S.S.R.**—Vadim O Yurchenkov, 14 Rubinstein St , Ap 15 Leningrad, 191025 15-33 41, **West Germany**—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150 04551 81428, Jim Sampson (News Editor), Liebherrstr 19, 8000 Muncken 22. 089 227746 **Yugoslavia**—Mitja Volcic, Ghse Jankovica 2, 71 000, Sarajevo 071 662-184

Associate Publisher & Director of Sales: Tom Noonan (L.A), **Director of Sales, Video & Sound Business:** Ron Willman (N Y), **Sales Administrator:** John Halloran (L.A.), **Classified Advertising Manager:** Jeff Serretta (N Y).

U.S. Sales Staff: Los Angeles—Joe Fleischman, Roni Wald, **Nashville**—John McCartney, **New York**—Mickey Addy, Jim Bender, Norm Berkowitz, Ron Carpenter.

Intl Sales: Australia—Geoff Waller & Associates, 64 Victoria St North Sydney 2060, Sydney 4362033, **Canada**—Jim Bender, New York Office, **Austria, Benelux, Germany, Greece, Portugal, Scandinavia, So. Africa, Switzerland**—contact U K office **France**—Pierre de Chocqueuse, 13 Rue DeLa Comete, Paris 75007 555-6024, **Great Britain**—Peter Mockler, Philip Graham, 7 Carnaby St , London W1V 1PG 439 9411, **Italy**—Germano Ruscitto, Piazzale Loreto 9, Milan. 28 29 158, **Japan**—Hugh Nishikawa, Utsunomiya Bldg , 19-16 Jingumae 6 Chome, Shibuya ku, Tokyo 150 03 498 4641, **Mexico**—Marv Fisher, Apartado Postal 11-766, Mexico 11, D F 905 531-3907. **New Zealand**—Mike Bailey, F.J. Associates, P O Box 1367, Wellington 723475, **Spain**—David Safewright, Poste Restante, Madrid 429 9812.

Associate Publisher & Director of Charts & Research: Bill Wardlow (L A), **Divisional Controller:** Don O'Dell (Cincinnati), **Business Affairs Director:** Gary I Rosenberg (L A), **Circulation Director:** Ann Haire (N Y.); **Chart Manager:** Jim Muccione (L A), **Vice President/International Operations:** Miles T Killoch (London), **License & Permissions Manager:** Georgina Ellen Challis (N Y), **Production Manager:** John Wallace (N Y), **Production Coordinators:** Ron Frank, Tom Quilligan (Cincinnati).

BILLBOARD PUBLICATIONS, INC

Chairman And President: W O Littleford **Executive Vice Presidents:** Gerald S Hobbs, Jules Perel **Senior Vice President:** Patrick Keleher, Art & Design Group **Vice Presidents:** William H Evans Jr , Treasurer; Lee Zhito, Billboard Operations, John B Babcock, Product Development, Mary C McGoldrick, Personnel, Ann Haire, Circulation **Secretary:** Ernest Lorch **Corporate Managers:** Charles Rueger, General Manager of Publishers Graphics

Subscription rates payable in advance One year, $110 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request Allow 3 to 6 weeks delivery first copy Published weekly Second-class postage paid at New York, N Y and additional mailing offices **Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101.**

© Copyright 1981 by Billboard Publications, Inc The company also publishes in New York Art & Antiques, American Artist, Interiors, Photo Weekly, Watson Guptill Publications, Amphoto. Whitney Library of Design, American Artist Book Club, Designers Book Club, Camera Arts Book Club, Music In The Air, Musician, Player & Listener, Billboard, Nashville Amusement Business, London World Radio-TV Handbook, The Artists Book Club

SUBSCRIBER SERVICE
Billboard
P.O. Box 13808
Philadelphia, Pa 19101
(609) 786-1669

Vol. 93 No. 30

Commentary

The Old-Timers Knew

By MORRIS LEVY

Recently, I had the occasion to speak to Eugene Froelich at MCA concerning the Strawberries Stores and MCA's business relationship with the chain. The discussion dealt with an arbitrary action on the part of MCA in placing the Strawberry Stores on a credit hold The action was taken without regard to informing or with any attempt by MCA to clarify or rectify the matter. It wasn't until an order was placed by the stores that the action taken by MCA was discovered

It was perhaps the second time I had ever spoken to Mr Froelich, and during the conversation I told him that he really didn't know anything about the record business

After I hung up the phone, I considered the possibility of having been wrong and a little harsh in passing such a judgment I thought that until the other day when I read an article in the Wall Street Journal about MCA and the record business and Mr. Froelich's remarks in the article, in which he confessed his lack of understanding of certain aspects of our industry.

It's then that I realized that, dammit, if I was right about anything in my phone conversation with him it was simply that he *really* doesn't know anything about the record business It was then, too, that I realized that Mr Froelich is typical of many corporate executives whose knowledge of our business reaches as far as their neatly paneled boardrooms and does not go beyond the print-out sheets of their computers.

The record business was not built within the confines of boardrooms or by listening to the clack of the computer. It was built by people interacting with other people. It was built by self-made, fiercely independent entrepreneurs who had the vision and the guts to put their money where their mouths were and create a music industry that had worldwide scope and impact.

It took hard work, sacrifice and dedication. But it worked, and the industry grew even beyond their wildest dreams

But now, the dreams seem to have gone awry, and over the past few years we have been treated to a glut of articles such as the one in the Wall Street Journal that deal mainly with the industry's burgeoning problems

But where do these problems come from? When did these troubles begin? Who were the companies that began treating the artists like Roman gods, paying out astronomical royalty fees and spending fortunes in recording costs? Who were the companies that lavished on these "gods" an orgy of parties, limousines, jet planes, tour support and unlimited spending on advertising, merchandising and promotion?

And, finally, who were the companies that shipped merchandise in massive, unheard of quantities and invented the word "tonnage" in order to satisfy the corporate powers and unsuspecting stockholders? The growth of companies that deal in cutout merchandise, returns and over-produced product gives testimony to where most of the so-called tonnage ends up

So, who was responsible? I can tell you who it wasn't. It wasn't Irving Green or Don Robey or Randy Wood. They scuffled, scratched and fought to carve out a place for themselves and their companies. It wasn't Leonard Chess or Dave Kapp or the Erteguns. All these were men who knew and understood music and people and built a business on the foundation of this knowledge and understanding.

In contrast, we now have Mr Froelich of MCA who tells us straight out in the Wall Street Journal that he as a youngster, "never bought a record." What's more he "could never figure out why anyone else would."

He is now the one responsible for solving the problems companies like his helped create! Terrific!

And, just how does he go about doing this? His company keeps thrashing about for solutions. They faced a class-action lawsuit from independent distributors (for the ABC debacle). They have faced boycotts and lawsuits from retail chains and, worst of all, the loss of key artists to other labels without building new acts to replace them

In all this thrashing about, there remains a key element that is missing: an inherent understanding of this business of music, and, even worse, an understanding of people.

I want to be clear about this. I am not suggesting here that everything MCA or any of the major corporations have done has been all wrong and detrimental to the music business. Quite the contrary. The big corporations have made very positive and significant contributions to the continued growth of the business. Nor do I mean to imply that the cost-cutting moves as outlined by MCA in the Wall Street Journal article do not make good business sense If anything, these actions were long overdue

What I do mean to point out is that in treating the ailing patient with this medicine we should be careful not to administer an overdose and destroy a great deal of the well-being and good health still very much in evidence

I don't have all the answers, not by a long shot. But I love the music business and I have spent a life time in it I've been in manufacturing, music publishing, distribution, television mailorder, concert promotions and retailing And I can tell you this: it is still a business of creativity, artistry, excitement and people

The problems that face this industry cannot be solved in well-appointed offices or by listening to computers or by a quick look at the bottom-line (no matter how bottom-line conscious we all are)

I think Mr. Froelich should go into the field, walk into a radio station with a record to promote, sit in a crowd at a rock concert, visit a one-stop in Detroit, spend some time in retail accounts (including the Strawberries chain, where he would be more than welcome) I think he should get involved, get a feel, "get his hands dirty," and become a part of the business

I would urge Mr. Froelich to do all this because it is then that he may learn why people buy records. I would urge that he do this because it is then that he may, for the first time in his life, buy a record for himself and, more important, understand the reason why!

Morris Levy is a music veteran of more than 30 years He is owner and president of Roulette Records, Inc , the international music publishing firm, Big Seven Music Publishing, Cambridge One-Stop, and the 19-store Strawberries record retail chain. He is also an active partner in Promo Records and the mailorder record and tape firm, I&M Teleproducts, Inc.

Azoff Unleashes 'Metal' Track

• *Continued from page 4*

groups: Journey, Cheap Trick and Blue Oyster Cult

The album also includes a track by the CBS group Trust. "That was a favor to CBS International," Azoff says. "They wanted a shot at trying to establish Trust here. It was also to help the album internationally: Trust is a very big French act."

As far as the individual acts using the cuts on their own albums, Azoff says, "it differs with each act.

"Some can use them on greatest hits, some can never use them, some can use them immediately. The Journey and Blue Oyster Cult cuts are going to appear on albums in the near future. That's because Walter's (Yetnikoff) tougher than anybody else "

While Azoff prudently downplays comparisons to "Urban Cowboy," he allows that the marketing thrust is the same, with multiple artists and multiple singles.

The first single, Don Felder's "Heavy Metal (Takin' A Ride)," jumps to number 75 on this week's Hot 100, the second, Cheap Trick's "Reach Out" is set for release this week Devo's "Working In The Coal Mine" and Grand Funk Railroad's "Queen Bee" are slated as the third and fourth releases.

Some of the singles will be released on the artists' own labels, others on Full Moon/Asylum. "We're putting out the Cheap Trick cut on Full Moon," Azoff says. "Walter said, 'You can release it, obviously you guys would work it harder than we would because we don't have a Cheap Trick album to sell right now'."

There's one song in the film that's not on the LP, a second tune by

(Continued on page 67)

Stark Selling At 'Nice Price'

• *Continued from page 14*

from the manufacturer, in addition to such point of sale materials as dumps, mobiles, die cuts, posters and 1x1s. Sign displays, created to match the color of the "Nice Price" sticker, were distributed to the stores and posted behind checkout counters.

A tracking system in approximately 40 stores of varying volumes was established to keep tabs on the weekly sell-off rate, which Mundorf says is averaging 9-13% chainwide and as high as 20-22% in some locations.

Stark expects to realize a 32% gross profit when the program concludes, he added The figure could have been even higher had the chain not under-ordered its cassettes, according to Garrett.

When the promotion concludes, he said that returns from the stores will not go back to CBS, a statement greeted by applause from label vice president Tom McGuiness, who presented a "Platinum Plus" record to Stark chief Paul David prior to the panel to commemorate the $1 million purchase order.

To best remember
Harry Chapin
is to never forget
the cause he stood for.

To the fight against
hunger in the world,
Harry Chapin
dedicated his time,
his talent and
his heart.
He knew that with
success came the
responsibility to share,
and so he gave,
as few people ever do.
Harry was a rare,
enlightened man,
and his friends
on the Boardwalk
will miss him.

The Harry Chapin
Memorial Foundation
has been created
to carry on the work
to which Harry
devoted his life.

THE HARRY CHAPIN MEMORIAL FOUNDATION
Box 538 • Huntington, N.Y. 11743

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons ● Breakouts

Based on station playlists through Tuesday (7/21/81)

PRIME MOVERS-NATIONAL

ROSS & RICHIE—Endless Love (Motown)
COMMODORES—Lady (Motown)
KENNY ROGERS—I Don't Need You (Liberty)

TOP ADD ONS-NATIONAL

ELO—Hold On Tight (Jet)
GARY WRIGHT—I Really Wanna Know You (WB)
SMITH & SWEET—Everlasting Love (Columbia)

BREAKOUTS-NATIONAL

BEACH BOYS—Medley (Capitol)
LULU—I Could Never Miss You (Alfa)
SHEENA EASTON—For Your Eyes Only (Liberty)

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★
● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●
BREAKOUTS—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels

Pacific Southwest Region

★ PRIME MOVERS

ROSS & RICHIE—Endless Love (Motown)
JOEY SCARBURY—Theme From "The Greatest American Hero" (Elektra)
JUICE NEWTON—Queen Of Hearts (Capitol)

● TOP ADD ONS

PAT BENATAR—Fire & Ice (Chrysalis)
GARY WRIGHT—I Really Wanna Know You (WB)
COMMODORES—Lady (Motown)

BREAKOUTS

EDDIE RABBITT—Step By Step (Elektra)
LULU—I Could Never Miss You (Alfa)
BEACH BOYS—Medley (Capitol)

KFI—Los Angeles (R. Collins—MD)

★★ JUICE NEWTON—Queen Of Hearts 27 19
★★ RICK JAMES—Give It To Me Baby 11-4
★ ALAN PARSONS PROJECT—Time 28 21
● POINTER SISTERS—Slow Hand 27 19
●● PAT BENATAR—Fire & Ice—D 28
● STEVIE NICKS—Stop Draggin' My Heart Around
● BEACH BOYS—Medley—X
● EDDIE RABBITT—Step By Step—X
● GLEN CAMPBELL—I Love My Truck—X
● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 29
● SHEENA EASTON—For Your Eyes Only
● FRANKE & THE KNOCKOUTS—You're My Girl—X
● MICKEY GILLEY—You Don't Know Me—X
★ SILVER CONDOR—You Could Take My Heart Away—X
● FOREIGNER—Urgent—30
● JANIS IAN—Under The Covers—X
● CARPENTERS—Touch Me When We're Dancing—D 26
● SANTANA—The Sensitive Kind—X
● RAY PARKER JR. & RAYDIO—That Old Song—X
★ PABLO CRUISE—Cool Love—X
● ROBBIE PATTON—Don't Give It Up—X
● DIANA ROSS/LIONEL RICHIE—Endless Love—D 25
★ REX SMITH/RACHEL SWEET—Everlasting Love—X
● ALABAMA—Feels So Right—X
● COMMODORES—Lady—D 27
● JIM STEINMAN—Rock'n'roll Dreams Come Through—X
● MAC DAVIS—Secrets—X
● JOHN DENVER—Some Days Are Diamonds—X
● LULU—I Could Never Miss You
● BOOMER CASTLEMAN—Summertime Blues—X

KRLA—Los Angeles (R. Stancatto—MD)

★★ DARYL HALL/JOHN OATES—You Make My Dreams 25 17
●● AIR SUPPLY—The One That You Love 9-2
● POINTER SISTERS—Slow Hand 18 13
★ STACY LATTISAW—Love On A Two Way Street 14 11
● RICK JAMES—Super Freak 7 5
●● PAT BENATAR—Fire & Ice—29
●● GARY WRIGHT—Really Wanna Know You
● ROBBIE PATTON—Don't Give It Up—X
★ DIANA ROSS/LIONEL RICHIE—Endless Love—D 9
★ JIM STEINMAN—Rock'n'roll Dreams Come Through—X
● EVELYN KING—I'm In Love
★ JOHN SCHNEIDER—It's Now Or Never
★ RICK SPRINGFIELD—Jessie's Girl—D 15
● GARY U.S. BONDS—Jole Blon—X
● COMMODORES—Lady—X
● GINO VANNELLI—Nightwalker—X
● THE GO-GO'S—Our Lips Are Sealed—D 24
● TEENA MARIE—Square Biz—D 18
● FRANKE & THE KNOCKOUTS—You're My Girl—X
● JOEY SCARBURY—Theme From Greatest American Hero—X
● THE GREG KIHN BAND—The Breakup Song—X
● RAY PARKER JR. & RAYDIO—That Old Song
● MARY WILSON—Peter The Meter Reader
● SHAKIN' STEVENS—You Drive Me Crazy—X

KRTH(K-EARTH)—Los Angeles (R. Hamilton—PD)

★★ DIANA ROSS/LIONEL RICHIE—Endless Love 10 3
★★ STACY LATTISAW—Love On A Two Way Street 27 20
★ STEVIE NICKS—Stop Draggin' My Heart Around D 25
★ ALAN PARSONS PROJECT—Time 21 19
★ POINTER SISTERS—Slow Hand 17 12
●● EDDIE RABBITT—Step By Step
●● LULU—I Could Never Miss You
● BEACH BOYS—Medley—X
● FRANKE & THE KNOCKOUTS—You're My Girl—X
● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—X
★ PABLO CRUISE—Cool Love—X

KFMB-FM(B-100)—San Diego (G. McCartney—MD)

★★ DIANA ROSS/LIONEL RICHIE—Endless Love 12 8
★★ JOEY SCARBURY—Theme From Greatest American Hero 8 9
★ CARPENTERS—Touch Me When We're Dancing 20 16
★ JOURNEY—Who's Crying Now 30-23
★ PHIL COLLINS—In The Air Tonight 24 18
●● GARY WRIGHT—Really Wanna Know You
●● THE BEACH BOYS—Medley
● STEVIE NICKS—Stop Draggin' My Heart Around—D 29
● EDDIE RABBITT—Step By Step—D 30
● ELTON JOHN—Chloe—X
● ROBBIE PATTON—Don't Give It Up
● MOODY BLUES—The Voice

XGB(13X)—San Diego (J. Lucifer—MD)

★★ JOEY SCARBURY—Theme From Greatest American Hero 12 7
★★ AIR SUPPLY—The One That You Love 4 1
★ OAK RIDGE BOYS—Elvira 17 11
★ DIANA ROSS/LIONEL RICHIE—Endless Love 20 13
★ RICK JAMES—Give It To Me Baby 22 12
●● JOURNEY—Who's Crying Now
●● RAY PARKER JR. & RAYDIO—That Old Song
● FRANKE & THE KNOCKOUTS—You're My Girl
● FOREIGNER—Urgent—D 28
★ CARPENTERS—Touch Me When We're Dancing—X
● RONNIE MILSAP—No Gettin' Over Me—X
● GARY WRIGHT—Really Wanna Know You—X
★ JOHN SCHNEIDER—It's Now Or Never—X
★ TUBES—Don't Want To Wait Anymore
● PABLO CRUISE—Cool Love—D 30
★ PAT BENATAR—Fire & Ice—D 24

KERN—Bakersfield (B. Beyes—MD)

★★ PHIL COLLINS—In The Air Tonight 25-19
★★ BILLY SQUIER—The Stroke 24 18
★ JOEY SCARBURY—Theme From Greatest American Hero 5 3
★ JUICE NEWTON—Queen Of Hearts 13 10
★ MOODY BLUES—Gemini Dream 8 5
●● STEVIE NICKS—Stop Draggin' My Heart Around
●● EDDIE RABBITT—Step By Step
● THE BEACH BOYS—Medley
● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—X
● ELTON JOHN—Chloe—D 33
● FRANKE & THE KNOCKOUTS—You're My Girl—X
● SILVER CONDOR—You Could Take My Heart Away—X
★ JOURNEY—Who's Crying Now—D 35
● SANTANA—The Sensitive Kind—X
● JEFFERSON STARSHIP—Stranger—X
● RONNIE MILSAP—No Gettin' Over Me—D 26
● POINT BLANK—Nicole—X
● GINO VANNELLI—Nightwalker—X
● BLACKFOOT—Fly Away—X
● ROBBIE PATTON—Don't Give It Up—D 34
● TOM PETTY & THE HEARTBREAKERS—A Woman In Love

KOPA—Phoenix (J. McKay—MD)

★★ COMMODORES—Lady 19 9
★★ THE GREG KIHN BAND—The Breakup Song 28 20
★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 15 12
★ THE ALAN PARSONS PROJECT—Time 13 10
★ JUICE NEWTON—Queen Of Hearts 11 8
●● GARY WRIGHT—Really Wanna Know You
●● THE BEACH BOYS—Medley
● STEVIE NICKS—Stop Draggin' My Heart Around
● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
● FRANKE & THE KNOCKOUTS—You're My Girl—X

KRQQ(KRQ94)—Tucson (R. Lacy—MD)

★● DIANA ROSS/LIONEL RICHIE—Endless Love 26 16
●● JOEY SCARBURY—Theme From Greatest American Hero 13 7
★ GREG KIHN BAND—The Breakup Song 14 9
★ PABLO CRUISE—Cool Love 25 20
★ RONNIE MILSAP—No Gettin' Over Me 19 13
●● FRANKE & THE KNOCKOUTS—You're My Girl
●● EDDIE RABBITT—Step By Step
● STEVIE NICKS—Stop Draggin' My Heart Around—D 28
★ PAT BENATAR—Fire & Ice—D 30
★ GARY WRIGHT—Really Wanna Know You—D 29
★ JOURNEY—Who's Crying Now—D-27
★ SILVER CONDOR—You Could Take My Heart Away
● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 24

KTKT—Tucson (B. Rivers—MD)

★★ ALAN PARSONS PROJECT—Time 16 10
★★ COMMODORES—Lady 15-9
★ FOREIGNER—Urgent 22 16
★ GREG KIHN BAND—The Breakup Song 28 23
★ DIANA ROSS/LIONEL RICHIE—Endless Love 24 20
●● STEVIE NICKS—Stop Draggin' My Heart Around—27
●● EDDIE RABBITT—Step By Step
● PAT BENATAR—Fire & Ice—D 29
● TUBES—Don't Want To Wait Anymore—X
● FRANKIE SMITH—Double Dutch Bus—X
★ TOM PETTY & THE HEARTBREAKERS—A Woman In Love—X
● BALANCE—Breaking Away
● ROBBIE PATTON—Don't Give It Up
● RICK JAMES—Give It To Me Baby—X
● CHANGE—Hold Tight
● STACY LATTISAW—Love On A Two Way Street—X
● STYX—Nothing Ever Goes As Planned—X
● JEFFERSON STARSHIP—Stranger—X
● RAY PARKER JR. & RAYDIO—That Old Song—X
● CARPENTERS—Touch Me When We're Dancing—D 30
● JOURNEY—Who's Crying Now—D 28
● FRANKE & THE KNOCKOUTS—You're My Girl—X

KENO—Las Vegas (B. Alexander—MD)

★★ JOEY SCARBURY—Theme From Greatest American Hero 8-6
★★ THE ALAN PARSONS PROJECT—Time 16-13
★ DIANA ROSS/LIONEL RICHIE—Endless Love 26 16
★ MARTY BALIN—Hearts—2-1
★ KENNY ROGERS—I Don't Need You 5 3
●● COMMODORES—Lady—21
★ THE BEACH BOYS—Medley—24

KLUC—Las Vegas (R. Lundquist—MD)

★★ MOODY BLUES—Gemini Dream 5-2
★★ PABLO CRUISE—Cool Love 17 13
★ PAT BENATAR—Fire & Ice 24 18
★ FRANKE & THE KNOCKOUTS—You're My Girl 23 19
★ POINTER SISTERS—Slow Hand 9 6
●● MOODY BLUES—The Voice
●● SILVER CONDOR—You Could Take My Heart Away

Pacific Northwest Region

★ PRIME MOVERS

FOREIGNER—Urgent (Atlantic)
AIR SUPPLY—The One That You Love (Arista)
JUICE NEWTON—Queen Of Hearts (Capitol)

● TOP ADD ONS

JOURNEY—Who's Crying Now (Columbia)
GARY WRIGHT—I Really Wanna Know You (WB)
ROSS & RICHIE—Endless Love (Motown)

BREAKOUTS

BEACH BOYS—Medley (Capitol)
SANTANA—Sensitive Kind (Columbia)
STEVIE NICKS—Stop Draggin' My Heart Around (Modern)

KFRC—San Francisco (J. Peterson—PD)

★★ JOURNEY—Who's Crying Now 36 30
★★ FOREIGNER—Urgent 29 22
● POINTER SISTERS—Slow Hand 20 14
● COMMODORES—Lady 21 16
★ DARYL HALL/JOHN OATES—You Make My Dreams 16 10
●● SANTANA—The Sensitive Kind
●● DIANA ROSS/LIONEL RICHIE—Endless Love
● EVELYN KING—I'm In Love—D 40
● GARY U.S. BONDS—Jole Blon—X
● MAC DAVIS—Secrets
● RICK JAMES—Super Freak—D 34
● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 37

KIOY(K104)—Fresno (T. Saville—MD)

★★ MOODY BLUES—Gemini Dream 4 3
★★ STEVIE NICKS—Stop Draggin' My Heart Around 30 25
★ THE GREG KIHN BAND—The Breakup Song 2 2
★ MARTY BALIN—Hearts 1 1
★ ALABAMA—Feels So Right 19 15
●● GARY WRIGHT—Really Wanna Know You
●● EDDIE RABBITT—Step By Step—30
● DON McLEAN—It's Just The Sun
● SHEENA EASTON—For Your Eyes Only—D 27
● FRANKE & THE KNOCKOUTS—You're My Girl—D 29
● TUBES—Don't Want To Wait Anymore—X

KGW—Portland (J. Weymak—MD)

★★ JUICE NEWTON—Queen Of Hearts 20 14
★★ DIANA ROSS/LIONEL RICHIE—Endless Love 24 17
★ KENNY ROGERS—I Don't Need You 11 5
★ MARTY BALIN—Hearts 8 3
★ POINTER SISTERS—Slow Hand 12 7

KMJK—Portland (C. Kelly/J. Shomby—MDs)

★★ MANHATTAN TRANSFER—Boy From New York City 17 11
★★ AIR SUPPLY—The One That You Love 1 1
★ MOODY BLUES—Gemini Dream 12 7
★ JUICE NEWTON—Queen Of Hearts 22 15
★ DIANA ROSS/LIONEL RICHIE—Endless Love 25 19
●● STEVIE NICKS—Stop Draggin' My Heart Around
●● DON FELDER—Heavy Metal
● EDDIE RABBITT—Step By Step—D 31
● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
● FRANKE & THE KNOCKOUTS—You're My Girl—X
● SILVER CONDOR—You Could Take My Heart Away
● JOURNEY—Who's Crying Now—D 27
● CARPENTERS—Touch Me When We're Dancing—D 28
★ GREG KIHN BAND—The Breakup Song—X
★ GINO VANNELLI—Nightwalker—D 32
● GARY WRIGHT—Really Wanna Know You
● ROBBIE PATTON—Don't Give It Up—X
★ TUBES—Don't Want To Wait Anymore
● ALABAMA—Feels So Right

KJR—Seattle (T. Mitchell—MD)

★★ JUICE NEWTON—Queen Of Hearts 11-8
★● AIR SUPPLY—The One That You Love 1 1
★ OAK RIDGE BOYS—Elvira 8 6
★ POINTER SISTERS—Slow Hand 4 2
★ JOEY SCARBURY—Theme From Greatest American Hero 7 5
●● GARY WRIGHT—Really Wanna Know You
●● JOURNEY—Who's Crying Now
● PHIL COLLINS—In The Air Tonight—X
● JIM STEINMAN—Rock'n'roll Dreams Come Through
● RAY PARKER JR. & RAYDIO—That Old Song—D 24
★ ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 22
★ EDDIE RABBITT—Step By Step—D 25
● STEVIE NICKS—Stop Draggin' My Heart Around—X
★ BEACH BOYS—Medley—X

KYYX—Seattle (E. Ichiyama—MD)

●● POINTER SISTERS—Slow Hand 2 2
★★ KENNY ROGERS—I Don't Need You 5 3
★ JUICE NEWTON—Queen Of Hearts 10-7
● RONNIE MILSAP—No Gettin' Over Me 14 9
★ DIANA ROSS/LIONEL RICHIE—Endless Love 19 15
●● BEACH BOYS—Medley
●● REO SPEEDWAGON—In Your Letter
● STEVIE NICKS—Stop Draggin' My Heart Around—X
● PAT BENATAR—Fire & Ice—D 30
★ EDDIE RABBITT—Step By Step—X
● DON FELDER—Heavy Metal
● SHEENA EASTON—For Your Eyes Only
● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—X
● SILVER CONDOR—You Could Take My Heart Away—X
● JOURNEY—Who's Crying Now—D 27
● BILLY SQUIER—The Stroke—X
● RAY PARKER JR. & RAYDIO—That Old Song—D 29
● BALANCE—Breaking Away—X
● ALABAMA—Feels So Right—X
● GARY U.S. BONDS—Jole Blon—X
★ GINO VANNELLI—Nightwalker—X
● STYX—Nothing Ever Goes As Planned—X

KJRB—Spokane (J. Larrabee—MD)

★★ JUICE NEWTON—Queen Of Hearts 19 10
★★ DIANA ROSS/LIONEL RICHIE—Endless Love 24 16
★ ALAN PARSONS PROJECT—Time 8-6
★ COMMODORES—Lady 13 8
★ JOEY SCARBURY—Theme From Greatest American Hero 5-3
●● BEACH BOYS—Medley
●● EDDIE RABBITT—Step By Step
★ PAT BENATAR—Fire & Ice—X
● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 28
● DON FELDER—Heavy Metal—X
● SHEENA EASTON—For Your Eyes Only
● AL JARREAU—We're In This Love Together
● RUSH—Tom Sawyer—X
● BILLY SQUIER—The Stroke—X
● LOVERBOY—The Kid Is Hot Tonight—X
● SQUEEZE—Tempted
● RICK JAMES—Give It To Me Baby—X
● REO SPEEDWAGON—Don't Let Him Go—X

KTAC—Tacoma (S. Carter—MD)

★★ COMMODORES—Lady 17 14
★★ MANHATTAN TRANSFER—Boy From New York City 13 9
★ JIM STEINMAN—Rock'n'roll Dreams Come Through 21 16
★ STACY LATTISAW—Love On A Two Way Street 29 24
★ FOREIGNER—Urgent 25-19
●● AL JARREAU—We're In This Love Together
●● GINO VANNELLI—Nightwalker
● PAT BENATAR—Fire & Ice—D 29
● STEVIE NICKS—Stop Draggin' My Heart Around—D 30
● REX SMITH/RACHEL SWEET—Everlasting Love—X
★ DIANA ROSS/LIONEL RICHIE—Endless Love—D-27
● STARS ON 45—Medley II—X
● CAROLE BAYER SAGER—Stronger Than Before—X
● BILLY SQUIER—The Stroke—X
● JOURNEY—Who's Crying Now—D 28
● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—X
★ EDDIE RABBITT—Step By Step—X
● BEACH BOYS—Medley

KCBN—Reno (L. Irons—MD)

★★ KENNY ROGERS—I Don't Need You 16-10
★★ JOURNEY—Who's Crying Now D-20
● JUICE NEWTON—Queen Of Hearts 18 13
★ RONNIE MILSAP—No Gettin' Over Me 21-15
★ FOREIGNER—Urgent 31 25
●● BEACH BOYS—Medley
●● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
● STEVIE NICKS—Stop Draggin' My Heart Around—D 38
● EDDIE RABBITT—Step By Step
● FRANKE & THE KNOCKOUTS—You're My Girl—X
● JEFFERSON STARSHIP—Stranger—X
● STYX—Nothing Ever Goes As Planned—X
● POINT BLANK—Nicole—X
● ALABAMA—Feels So Right—D 36
● TOM PETTY & THE HEARTBREAKERS—A Woman In Love—X

KCPX—Salt Lake City (G. Waldron—MD)

★★ ALAN PARSONS PROJECT—Time 31 19
★★ GARY WRIGHT—Really Wanna Know You D 29
★ EDDIE RABBITT—Step By Step D 30
★ STARS ON 45—Medley II 21 14
● DIANA ROSS/LIONEL RICHIE—Endless Love 30 23
●● BEACH BOYS—Medley
●● REX SMITH/RACHEL SWEET—Everlasting Love
● BLACKFOOT—Fly Away—D 40
● GARY U.S. BONDS—Jole Blon—D 39
● LARRY JOHN McNALLY—Just Like Paradise
● JEFFERSON STARSHIP—Stranger—D 38
● DON McLEAN—It's Just The Sun
● SQUEEZE—Tempted
★ ICEHOUSE—We Can Get Together—X
● JOURNEY—Who's Crying Now
● SHEENA EASTON—For Your Eyes Only—D 37
● LULU—I Could Never Miss You
● BERNADETTE PETERS—Dedicated To The One I Love
● MICHAEL STANLEY BAND—Falling In Love With You
● MARY WILSON—Peter The Meter Reader—X
● PHIL SEYMOUR—I Really Love You—X

KRSP—Salt Lake (L. Wingar—MD)

★★ PAT BENATAR—Fire & Ice 23 19
★★ PHIL COLLINS—In The Air Tonight 8-5
★ GARY WRIGHT—Really Wanna Know You 17 14
★ JOURNEY—Who's Crying Now 24 21
★ FOREIGNER—Urgent 13-11
●● SILVER CONDOR—You Could Take My Heart Away
●● BALANCE—Breaking Away
● ROBBIE PATTON—Don't Give It Up—D 24
● STEVIE NICKS—Stop Draggin' My Heart Around—D 25
● ELO—Hold On Tight—D-26
● DON FELDER—Heavy Metal—X
● ICEHOUSE—We Can Get Together—X

KIMN—Denver (D. Erickson—MD)

★★ FOREIGNER—Urgent 25-15
★● DIANA ROSS/LIONEL RICHIE—Endless Love 21 17
★ KENNY ROGERS—I Don't Need You 6-4
●● STEVIE NICKS—Stop Draggin' My Heart Around
●● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
● FRANKE & THE KNOCKOUTS—You're My Girl
● JOURNEY—Who's Crying Now—D 27
● JOHN DENVER—Some Days Are Diamonds—X
● JIM STEINMAN—Rock'n'roll Dreams Come Through—D 30
● GARY WRIGHT—Really Wanna Know You—X
★ ALABAMA—Feels So Right—D-28
★ TUBES—Don't Want To Wait Anymore—X
● ROBBIE PATTON—Don't Give It Up—X

North Central Region

★ PRIME MOVERS

POINTER SISTERS—Slow Hand (Planet)
BILLY SQUIER—The Stroke (Capitol)
ROSS & RICHIE—Endless Love (Motown)

● TOP ADD ONS

SMITH & SWEET—Everlasting Love (Columbia)
JIM STEINMAN—Rock 'n' Roll Dreams Come Through (Clev Int'l)
PABLO CRUISE—Cool Love (A&M)

BREAKOUTS

EDDIE RABBITT—Step By Step (Elektra)
GARY WRIGHT—I Really Wanna Know You (WB)
LULU—I Could Never Miss You (Alfa)

CKLW—Detroit (R. Trombley—MD)

★★ JUICE NEWTON—Queen Of Hearts 17 9
★★ DIANA ROSS/LIONEL RICHIE—Endless Love 28 7
★ TEENA MARIE—Square Biz 20-15
★ RONNIE MILSAP—No Gettin' Over Me 30-21
★ FOREIGNER—Urgent 25-20
●● LULU—I Could Never Miss You
●● EDDIE RABBITT—Step By Step
● STEVIE NICKS—Stop Draggin' My Heart Around—D 27
● ALICE COOPER—You Want It You Got It—X
● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—X
★ JOURNEY—Who's Crying Now—D-28
★ AL JARREAU—We're In This Love Together—X
★ PABLO CRUISE—Cool Love—D 30
● REX SMITH/RACHEL SWEET—Everlasting Love—X
● EVELYN KING—I'm In Love—X
● GINO VANNELLI—Nightwalker—D-26
● GARY WRIGHT—Really Wanna Know You—X

WDRQ—Detroit (S. Summers—MD)

★★ POINTER SISTERS—Slow Hand 15-8
★★ JOURNEY—Who's Crying Now D 15
★ CARPENTERS—Touch Me When We're Dancing 16 12
★ COMMODORES—Lady 18 9
★ DIANA ROSS/LIONEL RICHIE—Endless Love 12 T
●● REX SMITH/RACHEL SWEET—Everlasting Love—19
● PABLO CRUISE—Cool Love—D 20
● RAY PARKER JR. & RAYDIO—That Old Song—X
★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X

(Continued on page 20)

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

Star Fleet

ROCKIN RADIO

GREG KIHN CONCERT BROADCAST LIVE FROM NEW YORK

Greg Kihn and his band know how to rock 'n roll. Their fans have been rockin' in the clubs with them for years. Now you get to be the audience right where you are, as Starfleet Blair broadcasts the Greg Kihn Band live August 12. Hear it while it happens at the Ritz in New York. Make it happen—get in touch with Starfleet Blair, 535 Boylston Street, Boston, MA 02116. Better yet, call (617) 262-0220.

Produced for radio by Jim Slattery and Sam Kopper.
Executive Director Harriet Belluah

A Division of John Blair & Co

Satellite delivery WORLD COMMUNICATIONS

Billboard® Singles Radio Action™

Based on station playlists through Tuesday (7/21/81)

Playlist Prime Movers ★
Playlist Top Add Ons •

• *Continued from page 18*

WAKY—Louisville (B. Mede—MD)

- ★★ CARPENTERS—Touch Me When We're Dancing 15 12
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 10 7
- ★ JUICE NEWTON—Queen Of Hearts 12 9
- ★ PABLO CRUISE—Cool Love 14 11
- •• BALANCE—Breaking Away—22
- •• SHEENA EASTON—For Your Eyes Only—20
- • LULU—I Could Never Miss You—21

WLLI(KJ100)—Louisville (T Gilligan—MD)

- ★★ FOREIGNER—Urgent 10 8
- ★★ JOURNEY—Who's Crying Now 29 20
- ★ RICK SPRINGFIELD—Jessie's Girl 3 2
- ★ BLACKFOOT—Fly Away 15 11
- ★ JOE WALSH—A Life Of Illusion 6 4
- •• SQUEEZE—Tempted
- •• THE A'S—A Woman's Got The Power
- • THE BEACH BOYS—Medley
- • STEVIE NICKS—Stop Draggin' My Heart Around—0 31
- • DON FELDER—Heavy Metal—X
- • ELTON JOHN—Chloe
- • PURE PRAIRIE LEAGUE—You're Mine Tonight—X
- • SILVER CONDOR—You Could Take My Heart Away
- ★ ICEHOUSE—We Can Get Together—X
- • SANTANA—The Sensitive Kind—X
- • GARY D—Pay You Back With Interest—X
- • GINO VANNELLI—Nightwalker—X
- • REX SMITH/RACHEL SWEET—Everlasting Love—X
- • TUBES—Don't Want To Wait Anymore—X
- • ROBBIE PATTON—Don't Give It Up—X
- • OZZY OSBOURNE—Crazy Train—X
- • BALANCE—Breaking Away—X

WGCL—Cleveland (O. Collins—MD)

- ★★ BILLY SQUIER—The Stroke 18 13
- ★★ POINTER SISTERS—Slow Hand 14 10
- ★ COMMODORES—Lady 27 22
- ★ CARPENTERS—Touch Me When We're Dancing 25 24
- ★ JOURNEY—Who's Crying Now 29 23
- •• REX SMITH/RACHEL SWEET—Everlasting Love—28
- •• GARY WRIGHT—Really Wanna Know You—27
- • BALANCE—Breaking Away—X
- • PABLO CRUISE—Cool Love—X
- • ROBBIE PATTON—Don't Give It Up—0 30
- • TUBES—Don't Want To Wait Anymore—D 26
- •• ALABAMA—Feels So Right—X
- • JOHN DENVER—Some Days Are Diamonds X
- • JEFFERSON STARSHIP—Stranger—X
- • THE BEACH BOYS—Medley—X
- • FRANKE & THE KNOCKOUTS—You're My Girl
- • ICEHOUSE—We Can Get Together—X
- • LULU—I Could Never Miss You
- • MICHAEL STANLEY BAND—Falling In Love Again

WKRQ(Q102)—Cincinnati (T. Galuzzo—MD)

- ★★ MARTY BALIN—Hearts 8 5
- ★★ BILLY SQUIER—The Stroke 16 12
- ★ JOURNEY—Who's Crying Now 31 27
- ★ POINTER SISTERS—Slow Hand 20 13
- ★ PHIL COLLINS—In The Air Tonight 26 17
- •• PABLO CRUISE—Cool Love—32
- •• JIM STEINMAN—Rock'n'roll Dreams Come Through—33
- • ELECTRIC LIGHT ORCHESTRA—Hold On Tight—35
- • STEVIE NICKS—Stop Draggin' My Heart Around—34

WNCI—Columbus (S. Edwards—MD)

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 15 10
- ★★ CARPENTERS—Touch Me When We're Dancing 18 13
- ★ THE GREG KIHN BAND—The Breakup Song 20 16
- ★ PHIL COLLINS—In The Air Tonight 11 8
- ★ THE ALAN PARSONS PROJECT—Time 12 6
- •• EDDIE RABBITT—Step By Step—30
- •• FRANKE & THE KNOCKOUTS—You're My Girl—29
- • STEVIE NICKS—Stop Draggin' My Heart Around—0 27
- • BALANCE—Breaking Away
- ★ ROBBIE PATTON—Don't Give It Up—0 28

WBGT(92X)—Columbus (T. Nutter—MD)

- ★★ FOREIGNER—Urgent 18 13
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 13 9
- ★ PAT BENATAR—Fire & Ice 22 19
- ★ PHIL COLLINS—In The Air Tonight 24 18
- ★ ALAN PARSONS PROJECT—Time 17 17
- •• GREG KIHN BAND—The Breakup Song
- •• RONNIE MILSAP—No Gettin' Over Me 25
- • BLACKFOOT—Fly Away—X
- • JUICE NEWTON—Queen Of Hearts—24
- • JOURNEY—Who's Crying Now—X
- • ELECTRIC LIGHT ORCHESTRA—Hold On Tight—X
- • STEVIE NICKS—Stop Draggin' My Heart Around

WZZP—Cleveland (B. McKay—MD)

- ★★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 10 9
- ★★ AIR SUPPLY—The One That You Love 1 1
- ★ ALAN PARSONS PROJECT—Time 9 8
- ★ MOODY BLUES—Gemini Dream 8 7
- ★ OAK RIDGE BOYS—Elvira 12 11
- • PAUL ANKA—Lady Lay Down—X
- • BALANCE—Breaking Away—X
- • ROBBIE PATTON—Don't Give It Up—X
- • TUBES—Don't Want To Wait Anymore—X
- • GINO VANNELLI—Nightwalker—X
- • GARY WRIGHT—Really Wanna Know You—X
- • GREG KIHN BAND—The Breakup Song—8
- • JOURNEY—Who's Crying Now—X
- • STEVIE NICKS—Stop Draggin' My Heart Around—X

WKWK—Wheeling (J. Armstrong—MD)

- ★★ MANHATTAN TRANSFER—Boy From New York City 18 13
- ★★ JOHN SCHNEIDER—It's Now Or Never 15 11
- ★ ALABAMA—Feels So Right 19 14
- ★ STACY LATTISAW—Love On A Two Way Street 22 17
- ★ WHAM—This Time 25 21
- •• ELTON JOHN—Chloe
- •• ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- • STEVIE NICKS—Stop Draggin' My Heart Around
- • JOHNNY LEE—Prisoner Of Hope—0 29
- • BALANCE—Breaking Away—X
- • PABLO CRUISE—Cool Love—X
- • RONNIE PATTON—Don't Give It Up
- • DIANA ROSS/LIONEL RICHIE—Endless Love—X
- • RICK JAMES—Give It To Me Baby—X
- • JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- • TERRI GIBBS—Rich Man—X
- • GARY WRIGHT—Really Wanna Know You—X
- • RONNIE MILSAP—No Gettin' Over Me—X
- • GINO VANNELLI—Nightwalker
- • STARS ON 45—Medley X—X
- • COMMODORES—Lady—0 28
- • FRANKE & THE KNOCKOUTS—You're My Girl—X
- • MICKEY GILLEY—You Don't Know Me
- • JOURNEY—Who's Crying Now
- • CARPENTERS—Touch Me When We're Dancing—D 30
- • RAY PARKER JR. & RAYDIO—That Old Song X

Southwest Region

★ PRIME MOVERS

COMMODORES—Lady (Motown)
SHEENA EASTON—Modern Girl (EMI)
KENNY ROGERS—I Don't Need You (Liberty)

• TOP ADD ONS

GARY WRIGHT—I Really Wanna Know You (WB)
ELO—Hold On Tight (Jet)
STEVIE NICKS—Stop Draggin' My Heart Around (Modern)

BREAKOUTS

DEBRA LAWS—Very Special (Elektra)
LULU—I Could Never Miss You (Alfa)
BEACH BOYS—Medley (Capitol)

KSRR(STAR 97)—Houston (N. Lambert—MD)

- ★★ ALAN PARSONS PROJECT—Time 3 1
- ★★ POINT BLANK—Nicole 6 3
- ★ JOE WALSH—A Life Of Illusion 7 4
- ★ GARY WRIGHT—Really Wanna Know You 18 16
- ★ JOURNEY—Who's Crying Now 25 17
- •• PAT BENATAR—Fire & Ice—29
- •• STEVIE NICKS—Stop Draggin' My Heart Around—30
- • BEACH BOYS—Medley

KFMK—Houston (J. Steele—MD)

- ★★ STACY LATTISAW—Love On A Two Way Street 23 16
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 24 17
- ★ ALABAMA—Feels So Right 22 21
- ★ OAK RIDGE BOYS—Elvira 12 J
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 17 12
- •• ALICE COOPER—You Want It You Got It
- •• EDDIE RABBITT—Step By Step

KRLY—Houston (B. Lawrance—MD)

- ★★ RICK JAMES—Give It To Me Baby 1 1
- ★★ COMMODORES—Lady 13 3
- ★ DENIECE WILLIAMS—Silly 25 18
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 16 12
- ★ GRACE JONES—Pull Up To The Bumper 10 7
- •• DEBRA LAWS—Very Special 20
- • CARL CARLTON—She's A Bad Mama Jama
- • TEENA MARIE—Square Biz—X
- • POINTER SISTERS—Slow Hand—D 17
- • EVELYN KING—I'm In Love—X
- • THE AFTERNOON DELIGHTS—General Hospi tale
- • ROBBIE PATTON—Don't Give It Up X
- • PABLO CRUISE—Cool Love
- • MANHATTAN TRANSFER—Boy From New York City—D 24
- • HERB ALPERT—Magic Man

KRBE—Houston (O. Steele—MD)

- ★★ MOODY BLUES—Gemini Dream 15 8
- ★★ POINT BLANK—Nicole 12 6
- ★ JOE WALSH—A Life Of Illusion 14 10
- ★ REO SPEEDWAGON—Don't Let Him Go 26 18
- ★ RANDY VANWARMER—Suzi 20 15
- •• PAT BENATAR—Fire & Ice
- •• PABLO CRUISE—Cool Love
- • TOM PETTY & THE HEARTBREAKERS—A Woman In Love—X
- • GARY U.S. BONDS—Jole Blon—X
- • SAVOY BROWN—Lay Back In The Arms Of Someone—X
- • BALANCE—Breaking Away—X
- • THE WHO—Don't Let Go The Coat—0 28
- • STYX—Nothing Ever Goes As Planned—0 29
- • GARY WRIGHT—Really Wanna Know You—X
- • JIM STEINMAN—Rock'n'roll Dreams Come Through—D 30
- • JEFFERSON STARSHIP—Stranger—X
- • FRANKE & THE KNOCKOUTS—You're My Girl—X
- • JOURNEY—Who's Crying Now
- • FOGHAT—Wide Boy—X

KNUS—Dallas (L. James—MD)

- ★★ COMMODORES—Lady 31 17
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 32 19
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 15 8
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 22 11
- ★ CAROLE BAYER SAGER—Stronger Than Before 30 15
- •• JUICE NEWTON—Queen Of Hearts—38
- •• PABLO CRUISE—Cool Love—37
- • TUBES—Don't Want To Wait Anymore—40
- • ALABAMA—Feels So Right
- • MAC DAVIS—Secrets
- • MICKEY GILLEY—You Don't Know Me
- • PURE PRAIRIE LEAGUE—You're Mine Tonight
- • STEVIE NICKS—Stop Draggin' My Heart Around—X
- • BEACH BOYS—Medley—0 29

KVIL—Dallas (C. Rhodes—MD)

- ★★ SHEENA EASTON—Modern Girl 8 3
- ★★ KENNY ROGERS—I Don't Need You 10 6
- ★ CAROLE BAYER SAGER—Stronger Than Before 13 8
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 15 9
- ★ JOEY SCARBURY—Theme From Greatest American Hero 12 7
- •• DIANA ROSS/LIONEL RICHIE—Endless Love
- • PABLO CRUISE—Cool Love—X
- • ALABAMA—Feels So Right—D 23
- • COMMODORES—Lady—0 21
- • GINO VANNELLI—Nightwalker—X
- • RONNIE MILSAP—No Gettin' Over Me—0 16
- • JOHN DENVER—Some Days Are Diamonds—X
- • RAY PARKER JR. & RAYDIO—That Old Song—X
- • CARPENTERS—Touch Me When We're Dancing—D 17
- • SILVER CONDOR—You Could Take My Heart Away—X
- • MICKEY GILLEY—You Don't Know Me—X

KEGL-FM—Ft. Worth (G. Mach—MD)

No List

KINT—El Paso (J. Lopez—MD)

- ★★ MARTY BALIN—Hearts 3 1
- ★★ JUICE NEWTON—Queen Of Hearts 10 5
- ★ RONNIE MILSAP—No Gettin' Over Me 15 12
- ★ PHIL COLLINS—In The Air Tonight 12 9
- ★ PABLO CRUISE—Cool Love 26 17
- •• JOURNEY—Who's Crying Now—25
- •• SHEENA EASTON—For Your Eyes Only—28
- • SILVER CONDOR—You Could Take My Heart Away—D 35
- • JODY MOREING—All Girls Want It
- • LULU—I Could Never Miss You
- • STYLISTICS—What's Your Name
- • JOHN DEVER—Some Days Are Diamonds—37
- • BLACKFOOT—Fly Away
- • REX SMITH/RACHEL SWEET—Everlasting Love—31

KTSA—San Antonio (J. Rodrigues—MD)

- ★★ STACY LATTISAW—Love On A Two Way Street 31 18
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 11 6
- • RONNIE MILSAP—No Gettin' Over Me 28 24
- ★ COMMODORES—Lady 25 20
- ★ RICK SPRINGFIELD—Jessie's Girl 21 15
- •• DIANA ROSS/LIONEL RICHIE—Endless Love
- •• FOREIGNER—Urgent
- • THE BEACH BOYS—Medley
- • STEVIE NICKS—Stop Draggin' My Heart Around
- • PABLO CRUISE—Cool Love
- • ROBBIE PATTON—Don't Give It Up
- • POINT BLANK—Nicole X

KHFI(K 98)—Austin (E. Volkman—MD)

- ★★ COMMODORES—Lady 10 5
- ★★ JOURNEY—Who's Crying Now 21 17
- ★ RONNIE MILSAP—No Gettin' Over Me 11 9
- ★ REO SPEEDWAGON—Don't Let Him Go 15 11
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 26 13
- •• ELTON JOHN—Chloe
- •• ELO—Hold On Tight
- • PAT BENATAR—Fire And Ice—0 29
- • STEVIE NICKS—Stop Draggin' My Heart Around—0 28
- • SILVER CONDOR—You Could Take My Heart Away—0 24
- • SANTANA—The Sensitive Kind—0 30
- • RAY PARKER JR. & RAYDIO—That Old Song

KILE—Galveston (S. Taylor—MD)

- ★★ OAK RIDGE BOYS—Elvira 14 8
- ★★ REO SPEEDWAGON—Don't Let Him Go 16 11
- ★ RONNIE MILSAP—No Gettin' Over Me 21 15
- ★ POINTER SISTERS—Slow Hand 6 3
- ★ JOEY SCARBURY—Theme From Greatest American Hero 9 5
- •• EDDIE RABBITT—Step By Step
- •• ELECTRIC LIGHT ORCHESTRA—Hold On Tight—40
- • ALABAMA—Feels So Right—X
- • BLACKFOOT—Fly Away—X
- • ROBBIE PATTON—Don't Give It Up—0 36
- • STYX—Nothing Ever Goes As Planned—0 32
- • JOHN DENVER—Some Days Are Diamonds
- • JEFFERSON STARSHIP—Stranger—X
- • GREG KIHN BAND—The Breakup Song—0 38
- • SILVER CONDOR—You Could Take My Heart Away—D 34
- • SHEENA EASTON—For Your Eyes Only
- • STEVIE NICKS—Stop Draggin' My Heart Around
- • CANTINA BAND—Summer '81

KRFM—McAllen/Brownsville (M. Grajales—MD)

- ★★ FOREIGNER—Urgent 19 14
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 2-1
- ★ CARPENTERS—Touch me When We're Dancing 14 9
- ★ RANDY VANWARMER—Suzi 23 17
- ★ OAK RIDGE BOYS—Elvira 22 15
- •• BEACH BOYS—Medley
- •• ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- • STEVIE NICKS—Stop Draggin' My Heart Around—0 28
- • DON FELDER—Heavy Metal—X
- • SHEENA EASTON—For Your Eyes Only
- • FRANKE & THE KNOCKOUTS—You're My Girl—X
- • SILVER CONDOR—You Could Take My Heart Away—0 30
- • JOURNEY—Who's Crying Now—D 24
- • JANIS IAN—Under The Covers—X
- • GARY WRIGHT—Really Wanna Know You—0 25
- • GINO VANNELLI—Nightwalker
- • POINT BLANK—Nicole—p
- • BLACKFOOT—Fly Away
- • ROBBIE PATTON—Don't Give It Up—0 26
- • BALANCE—Breaking Away—X

KOFM—Oklahoma City (C. Morgan—MD)

- ★★ KENNY ROGERS—I Don't Need You 4 1
- ★★ SHEENA EASTON—Modern Girl 18 6
- ★ ROSANNE CASH—Seven Year Ache 6 5
- ★ POINTER SISTERS—Slow Hand 15 10
- ★ JOEY SCARBURY—Theme From Greatest American Hero 12 9
- •• ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- •• STEVIE NICKS—Stop Draggin' My Heart Around
- • EDDIE RABBITT—Step By Step—0 29
- • JOURNEY—Who's Crying Now
- • GARY WRIGHT—Really Wanna Know You
- • DIANA ROSS/LIONEL RICHIE—Endless Love—D 20
- • PABLO CRUISE—Cool Love—0 28
- • TOM PETTY & THE HEARTBREAKERS—A Woman In Love—0 30

WEZB(B97)—New Orleans (J. Loustanu—MD)

- ★★ RICK SPRINGFIELD—Jessie's Girl 1 1
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 24 17
- ★ OAK RIDGE BOYS—Elvira 11 8
- ★ POINTER SISTERS—Slow Hand 6 3
- ★ JOEY SCARBURY—Theme From Greatest American Hero 8 5
- •• RAY PARKER JR. & RAYDIO—That Old Song
- •• GARY WRIGHT—Really Wanna Know You
- • PAT BENATAR—Fire & Ice—X
- • PHIL COLLINS—In The Air Tonight—0 28
- • LEE RITENOUR—Is It You—X
- • STACY LATTISAW—Love On A Two Way Street—0 26
- • RONNIE MILSAP—No Gettin' Over Me—0 29
- • STEVIE NICKS—Stop Draggin' My Heart Around—D 27
- • ALAN PARSONS PROJECT—Time—D 30
- • JOURNEY—Who's Crying Now—X
- • FRANKE & THE KNOCKOUTS—You're My Girl

WTIX—New Orleans (G. Franklin—MD)

No List

KEEL—Shreveport (M. Johnson—MD)

- ★★ PABLO CRUISE—Cool Love 31 24
- ★★ ROBBIE PATTON—Don't Give It Up 33 25
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 26 22
- ★ POINTER SISTERS—Slow Hand 18 12
- ★ KENNY ROGERS—I Don't Need You 13 7
- •• GARY WRIGHT—Really Wanna Know You
- •• LULU—I Could Never Miss You
- • STARS ON 45—Medley II—X 34
- • MAC DAVIS—Secrets—X
- • THE BEACH BOYS—Medley—X

WFMF—Baton Rouge (W. Watkins—MD)

- ★★ PHIL COLLINS—In The Air Tonight 23 11
- ★★ FOREIGNER—Urgent 20-9
- ★ GARY WRIGHT—Really Wanna Know You 19 10
- ★ KENNY ROGERS—I Don't Need You 1 1
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 25 16
- •• SHEENA EASTON—For Your Eyes Only
- •• GINO VANNELLI—Nightwalker
- • ROBBIE PATTON—Don't Give It Up—0 28
- • EDDIE RABBITT—Step By Step—X
- • ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 27
- • BILLY SQUIER—The Stroke—X
- • THE GREG KIHN BAND—The Breakup Song—X
- • RAY PARKER JR. & RAYDIO—That Old Song—0 29
- • GEORGE HARRISON—Teardrops—0 30

Midwest Region

★ PRIME MOVERS

PHIL COLLINS—In The Air Tonight (Atlantic)
JOEY SCARBURY—Theme From "The Greatest American Hero" (Elektra)
AIR SUPPLY—The One That You Love (Arista)

• TOP ADD ONS

POINTER SISTERS—Slow Hand (Planet)
JOURNEY—Who's Crying Now (Columbia)
STACY LATTISAW—Love On A Two Way Street (Cotillion)

BREAKOUTS

PAT BENATAR—Fire & Ice (Chrysalis)
SHEENA EASTON—For Your Eyes Only (EMI)
ELO—Hold On Tight (Jet)

WLS—Chicago (T. Kelly—MD)

- ★★ AIR SUPPLY—The One That You Love 9 6
- ★ JOEY SCARBURY—Theme From Greatest American Hero 8 4
- ★ ALAN PARSONS PROJECT—Time 19 16
- ★ FOREIGNER—Urgent 21 10
- ★ JIM STEINMAN—Rock n Roll Dreams Come Through 20 17
- •• POINTER SISTERS—Slow Hand—27
- •• PAT BENATAR—Fire & Ice—D 30
- • JOURNEY—Who's Crying Now—0 31

WNAP—Indianapolis (C. Hunt—MD)

- ★★ GARY WRIGHT—Really Wanna Know You 26-21
- ★★ CARPENTERS—Touch Me When We're Dancing 21 17
- ★ THE GREG KIHN BAND—The Breakup Song 29 26
- ★ THE ALAN PARSONS PROJECT—Time 9 6
- ★ POINTER SISTERS—Slow Hand 23 18
- •• COMMODORES—Lady—22
- •• FOREIGNER—Urgent
- • ELO—Hold On Tight
- • ROBBIE PATTON—Don't Give It Up

WOKY—Milwaukee (R. Brown—MD)

- ★★ PHIL COLLINS—In The Air Tonight 11 2
- ★★ MANHATTAN TRANSFER—Boy From New York City 14-8
- ★ ROSANNE CASH—7 Year Ache 15-13
- ★ ALAN PARSONS PROJECT—Time 16 11
- ★ JOEY SCARBURY—Theme From Greatest American Hero 1)
- •• PABLO CRUISE—Cool Love
- •• SHEENA EASTON—For Your Eyes Only
- • DON McLEAN—It's Just The Sun
- • DIANA ROSS & LIONEL RICHIE—Endless Love—0 20

WISM—Madison (B. Starr—MD)

- ★★ ALABAMA—Feels So Right 30 21
- ★★ REX SMITH & RACHEL SWEET—Everlasting Love 27 20
- ★ FOREIGNER—Urgent 16-13
- ★ TUBES—Don't Want To Wait Anymore 28 24
- ★ STACY LATTISAW—Love On A Two Way Street 29 22
- •• STEVIE NICKS—Stop Draggin' My Heart Around—27
- •• E.L.O.—Hold On Tight—28
- • EDDIE RABBITT—Step by Step—30
- • FRANKE & THE KNOCKOUTS—You're My Girl—X
- • STYX—Nothing Ever Goes As Planned—29
- • BALANCE—Breaking Away—X

WSPT—Stevens Point (N. Fuhr—MD)

- ★★ RUSH—Tom Sawyer 24 13
- ★★ JUICE NEWTON—Queen Of Hearts 1-1
- ★ PAT BENATAR—Fire & Ice 28 25
- ★ FOREIGNER—Urgent 10 5
- ★ BILLY SQUIER—The Stroke 5 2
- •• DIANA ROSS/LIONEL RICHIE—Endless Love—32
- •• STACY LATTISAW—Love On A Two Way Street—33
- • REX SMITH/RACHEL SWEET—Everlasting Love—D 28
- • TUBES—Don't Want To Wait Anymore—D 31
- • POINT BLANK—Nicole
- • GARY WRIGHT—Really Wanna Know You—X
- • RANDY VANWARMER—Suzi—0 29
- • SQUEEZE—Tempted
- • FRANKE & THE KNOCKOUTS—You're My Girl
- • ELTON JOHN—Chloe—X
- • STEVIE NICKS—Stop Draggin' My Heart Around—X

KSLQ-FM—St. Louis (T. Stone—MD)

- ★★ PHIL COLLINS—In The Air Tonight 15 11
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 19 15
- ★ STANLEY CLARKE & GEORGE DUKE—Sweet Baby 17 14
- ★ KENNY ROGERS—I Don't Need You 5 4
- ★ JOEY SCARBURY—Theme From Greatest American Hero 2 1
- •• COMMODORES—Lady—23
- •• STACY LATTISAW—Love On A Two Way Street—22
- • JOHN DENVER—Some Days Are Diamonds—X

KWOK—St. Louis (L. Douglas—MD)

- ★★ CARPENTERS—Touch Me When We're Dancing 13-10
- ★★ RONNIE MILSAP—No Gettin' Over Me 18 15
- ★ JIM PHOTOGLO—Fool In Love With You 9 6
- ★ JUICE NEWTON—Queen Of Hearts 23-19
- ★ EDDIE RABBITT—Step By Step 25-21
- •• JOURNEY—Who's Crying Now—25

KIOA—Des Moines (G. Stevens—MD)

- ★★ RICK SPRINGFIELD—Jessie's Girl 2 2
- ★★ OAK RIDGE BOYS—Elvira 4-4
- ★ JUICE NEWTON—Queen Of Hearts 16 9
- ★ POINTER SISTERS—Slow Hand 19-12
- •• STEVIE NICKS—Stop Draggin' My Heart Around
- •• E.L.O.—Hold On Tight
- • PAT BENATAR—Fire & Ice—8
- • FRANKE & THE KNOCKOUTS—You're My Girl
- • JOURNEY—Who's Crying Now—X
- • GREG KIHN BAND—The Breakup Song—0 31
- • RANDY VANWARMER—Suzi—X
- • GINO VANELLI—Nightwalker—X
- • JOHN DENVER—Some Days Are Diamonds—X
- • ROBBIE PATTON—Don't Give It Up—X
- • REO SPEEDWAGON—Don't Let Him Go
- • DIANA ROSS & LIONEL RICHIE—Endless Love—0 25

KDWB—Minneapolis (P. Abresch—MD)

No List

KS95-FM(KSTP)—St. Paul (C. Knapp—MD)

- ★★ MANHATTAN TRANSFER—Boy From New York City 12 8
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 6-1
- ★ JUICE NEWTON—Queen Of Hearts 19-14
- ★ MARTY BALIN—Hearts 16-13
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 13 10
- •• EDDIE RABBITT—Step By Step
- •• JOURNEY—Who's Crying Now
- • CAROLE BAYER SAGER—Stronger Than Before—X
- • TUBES—Don't Want To Wait Anymore—X
- • DIANA ROSS/LIONEL RICHIE—Endless Love—D 19
- • PABLO CRUISE—Cool Love—X

KEYN-FM—Wichita (R. Taylor—PD)

- ★★ KENNY ROGERS—I Don't Need You 7 4
- ★★ THE ALAN PARSON PROJECT—Time 11 8
- ★ PHIL COLLINS—In The Air Tonight 16 13
- ★ DIANA ROSS AND LIONEL RICHIE—Endless Love 22 12
- ★ CARPENTERS—Touch Me When We're Dancing 19 15
- •• FRANKE & THE KNOCKOUTS—You're My Girl
- •• STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- • RAY PARKER JR. & RAYDIO—That Old Song

WOW—Omaha (J. Corcoran—MD)

No List

KWKN—AM—Wichita (J. Brown—MD)

- ★★ OAK RIDGE BOYS—Elvira 10-4
- ★★ ALABAMA—Feels So Right 25-28
- ★ POINTER SISTERS—Slow Hand 20-16
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 27 21
- ★ CARPENTERS—Touch Me When We're Dancing 18 14

WZUU—Milwaukee (B. Shannon—MD)

No List

WHB—Kansas City (R. Brown—MD)

- ★★ KENNY ROGERS—I Don't Need You 4 1
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 7 3
- ★ JUICE NEWTON—Queen Of Hearts 15-12
- ★ RONNIE MILSAP—No Gettin' Over Me 24 21
- ★ POINTER SISTERS—Slow Hand 16 10
- • JOHN DENVER—Some Days Are Diamonds—X
- • BEACH BOYS—Medley—X

Northeast Region

★ PRIME MOVERS

MARTY BALIN—Hearts (EMI)
ROSS & RICHIE—Endless Love (Motown)
COMMODORES—Lady (Motown)

(Continued on page 22)

HARRY CHAPIN

1942-1981

Your life has gone full "CIRCLE" and you, our "SONGMAN" will be greatly missed.

AMERICAN BROADCASTING MUSIC, INC.

Billboard Singles Radio Action

Based on station playlists through Tuesday (7/21/81)

Playlist Prime Movers ★
Playlist Top Add Ons ●

● Continued from page 20

● TOP ADD ONS

JOURNEY—Who's Crying Now (Columbia)
RAY PARKER, JR.—That Old Song (Arista)
ELO—Hold On Tight (Jet)

BREAKOUTS

BEACH BOYS—Medley (Capitol)
THE CANTINA BAND—Summer '81 (Millenium)
ART GARFUNKEL—A Heart In New York (Columbia)

WABC—New York (S. Jones—MD)
- ★★ MARTY BALIN—Hearts 11 7
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 13 4
- ★ GEORGE HARRISON—All Those Years Ago 14 11
- ★ JUICE NEWTON—Queen Of Hearts 27 12
- ★ OAK RIDGE BOYS—Elvira 24 13
- ●● BEACH BOYS—Medley
- ●● ART GARFUNKEL—A Heart In New York
- ● PABLO CRUISE—Cool Love—D 29
- ● MANHATTAN TRANSFER—Boy From New York City

WXLO—New York (J. Bnapp—PD)
- ★★ STACY LATTISAW—Love On A Two Way Street 10 5
- ★★ TRAN IOLE—Gonna Get Over You 19 12
- ★ SCANDLE—Le Genesis 26 21
- ★ SUZI-Q—Get On Up Do It Again 29 25
- ★ RENE & ANGELA—I Love Mme 27 23
- ●● THE GRANGERS—Shine Your Light
- ●● HOT CUISINE—Who's Been Kissin You
- ● COMMODORES—Why You Wanna Try—X
- ● QUINCY JONES—You Betcha—X
- ● SOS—Do It Now—X
- ● DYNASTY—Here I Am—X
- ● SPANDAU BALLET—I Don't Need This Pressure—X
- ● CARL CARLTON—She's A Bad Mama Jama—X
- ● ROBERTA FLACK—Loving You Is Such An Easy Thing To Do—X
- ● SPARGUE—Let's Go Dancing—X
- ● ATLANTIC STARR—Send For Me—X
- ● BBQ BAND—On The Beat—D 30
- ● COMMODORES—Lady—D 29
- ● POINTER SISTERS—Slow Hand—X
- ● DIANA ROSS/LIONEL RICHIE—Endless Love—D 24

WBLI—Long Island (B. Yerry—MD)
- ★★ RICK SPRINGFIELD—Jessie's Girl 3 1
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 5 2
- ★ MOODY BLUES—Gemini Dream 12 9
- ★ MARTY BALIN—Hearts 6 4
- ★ POINTER SISTERS—Slow Hand 16 11
- ●● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ●● JOURNEY—Who's Crying Now
- ● PHIL COLLINS—In The Air Tonight—X
- ● STYX—Nothing Ever Goes As Planned—X
- ● GARY WRIGHT—Beally Wanna Know You—X
- ● PABLO CRUISE—Cool Love—D 27
- ● ROBBIE PATTON—Don't Give It Up—X
- ● TUBES—Don't Want To Wait Anymore—X
- ● DIANA ROSS/LIONEL RICHIE—Endless Love—D 20
- ● RAY PARKER JR. & RAYDIO—That Old Song
- ● STEPHANIE MILLS—Two Hearts—X
- ● FOREIGNER—Urgent—D 29

WTRY—Schenectady (B. Cahill—MD)
- ★★ JUICE NEWTON—Queen Of Hearts 18 13
- ★★ POINTER SISTERS—Slow Hand 10 2
- ★ PAT BENATAR—Fire & Ice 28 24
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 22 18
- ★ JOURNEY—Who's Crying Now 26 21
- ●● GARY WRIGHT—Beally Wanna Know You
- ●● EDDIE RABBITT—Step By Step
- ● RONNIE MILSAP—No Gettin Over Me—X
- ● ROBBIE PATTON—Don't Give It Up—X
- ● PABLO CRUISE—Cool Love—D 30
- ● GREG KIHN BAND—The Breakup Song—D 28
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 26
- ● BEACH BOYS—Medley

WBEN-FM—Buffalo (B. Christian—MD)
- ★★ RICK SPRINGFIELD—Jessie's Girl 12 2
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 16 1
- ★ PAT BENATAR—Fire & Ice 39 18
- ★ CATINA BAND—Summer 81 35 24
- ★ PHIL COLLINS—In The Air Tonight 13 9
- ●● RAY PARKER JR. & RAYDIO—That Old Song—31
- ●● JOURNEY—Who's Crying Now—35
- ● FRANKE & THE KNOCKOUTS—You're My Girl—36
- ● GARY WRIGHT—Really Wanna Know You—40

WROW—Buffalo (J. Summers—MD)
- ★★ COMMODORES—Lady 13 8
- ★★ RAY PARKER JR. & RAYDIO—That Old Song 21 15
- ●● THE CANTINA BAND—Summer 81—D 13
- ● JOURNEY—Who's Crying Now—D 23
- ● GARY WRIGHT—Beally Wanna Know You—X
- ● PAT BENATAR—Fire & Ice—D 22
- ● ROBBIE PATTON—Don't Give It Up—X

WNHF—Rochester (D. Mason—MD)
- ★★ MARTY BALIN—Hearts 12 6
- ★★ POINTER SISTERS—Slow Hand 15 8
- ★ OAK RIDGE BOYS—Elvira 14 7
- ★ MANHATTAN TRANSFER—Boy From New York City 16 11
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 19 12
- ●● TUBES—Don't Want To Wait Anymore
- ●● JOURNEY—Who's Crying Now
- ● EDDIE RABBITT—Step By Step—X
- ● JOHN DENVER—Some Days Are Diamonds—X
- ● REX SMITH/RACHEL SWEET—Everlasting Love—X
- ● PABLO CRUISE—Cool Love
- ● DIANA ROSS/LIONEL RICHIE—Endless Love—D 24

WFLY—Albany (J. Lawrence—MD)
- ★★ 38 SPECIAL—Fantasy Girl 12 9
- ★★ FOREIGNER—Urgent 19 14
- ★ GARY WRIGHT—Beally Wanna Know You 24 22
- ★ PAT BENATAR—Fire & Ice 22 17
- ★ TOM PETTY & THE HEARTBREAKERS—A Woman In Love 23 16
- ●● GARY O—Pay You Back With Interest
- ●● DIANA ROSS/LIONEL RICHIE—Endless Love
- ● ROBBIE PATTON—Don't Give It Up—X
- ● BALANCE—Breaking Away—X
- ● TUBES—Don't Want To Wait Anymore—D 30
- ● POINT BLANK—Nicole—X
- ● ICEHOUSE—We Can Get Together

WVBF(F105)—Framingham (D. Shafer—PD)
- ★★ MARTY BALIN—Hearts 10 7
- ★★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 9 5
- ★ ALAN PARSONS PROJECT—Time 14 8
- ★ RONNIE MILSAP—No Gettin Over Me 19 14
- ★ KENNY ROGERS—I Don't Need You 6 4
- ● ALABAMA—Feels So Right—D 22
- ● PHIL COLLINS—In The Air Tonight—D 28
- ● ROBBIE PATTON—Don't Give It Up—D 29
- ● AFTERNOON DELIGHTS—General Hospi tale—D 30
- ● DIONNE WARWICK—Some Changes Are For Good—D 26
- ● BEACH BOYS—Medley—D 31

WHYN—Springfield (A. Carey—MD)

No List

WTTQ(14Q)—Worcester (C. Blake—PD)
- ★★ ALAN PARSON PROJECT—Time 10 6
- ★★ MANHATTAN TRANSFER—Boy From New York City 7 5
- ★ OAK RIDGE BOYS—Elvira 12 8
- ★ RONNIE MILSAP—No Gettin Over Me 18 14
- ★ POINTER SISTERS—Slow Hand 15 11
- ●● EDDIE RABBITT—Step By Step—27
- ●● JOURNEY—Who's Crying Now—28
- ● ALABAMA—Feels So Right—29
- ● BEACH BOYS—Medley

WPRO-AM—Providence (G. Berkowitz—MD)
- ★★ POINTER SISTERS—Slow Hand 10 8
- ★★ OAK RIDGE BOYS—Elvira 9 6
- ★ COMMODORES—Lady 18 14
- ★ RONNIE MILSAP—No Gettin' Over Me 17 13
- ★ JUICE NEWTON—Queen Of Hearts 14 9
- ●● ALABAMA—Feels So Right
- ●● RAY PARKER JR. & RAYDIO—That Old Song
- ● THE ALAN PARSONS PROJECT—Time
- ● STANLEY CLARKE/GEORGE DUKE—Sweet Baby—D 17

WPRO-FM(PRO-FM)—Providence (G. Berkowitz—MD)
- ★★ OAK RIDGE BOYS—Elvira 8 5
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 21 13
- ★ MOODY BLUES—Gemini Dream 7 4
- ★ THE ALAN PARSONS PROJECT—Time 20 16
- ★ CARPENTERS—Touch Me When We're Dancing 19 15
- ●● RAY PARKER JR. & RAYDIO—That Old Song
- ●● ROBBIE PATTON—Don't Give It Up
- ● JOHN SCHNEIDER—It's Now Or Never—A
- ● POINT BLANK—Nicole—X
- ● PHIL COLLINS—In The Air Tonight—D 21
- ● THE AFTERNOON DELIGHTS—General Hospi tale—D 22
- ● PAT BENATAR—Fire & Ice—A
- ● FOREIGNER—Urgent—24
- ● RUSH—Tom Sawyer—X
- ● SANTANA—The Sensitive Kind—23

WPJB(JB-105)—Providence (M. Wade—MD)
- ★★ PAT BENATAR—Fire & Ice 27 22
- ★★ THE GREG KIHN BAND—The Breakup Song 17 10
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 26 20
- ★ TUBES—Don't Want To Wait Anymore 23 15
- ★ FOREIGNER—Urgent 19 11
- ●● THE BEACH BOYS—Medley—32
- ●● JOURNEY—Who's Crying Now—33
- ● RAY PARKER JR. & RAYDIO—That Old Song 35
- ● ELTON JOHN—Chloe—34
- ● JEFFERSON STARSHIP—Stranger—X
- ● POINT BLANK—Nicole—X
- ● BLACKFOOT—Fly Away—X
- ● MOODY BLUES—Gemini Dream—X
- ● PABLO CRUISE—Cool Love—X
- ● TOM PETTY & THE HEARTBREAKERS—A Woman In Love—X

WICC—Bridgeport (N. Mitchell—MD)
- ★★ MARTY BALIN—Hearts 3 2
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 2 1
- ★ ALAN PARSONS PROJECT—Time 11 9
- ★ MANHATTAN TRANSFER—Boy From New York City 6 5
- ★ RONNIE MILSAP—No Gettin Over Me 22 15
- ●● SQUEEZE—Tempted—30
- ●● GARY O—Pay You Back With Interest
- ● ELTON JOHN—Chloe
- ● STEVIE NICKS—Stop Draggin My Heart Around—D 26
- ● EDDIE RABBITT—Step By Step—D 29
- ● BEACH BOYS—Medley
- ● SHEENA EASTON—For Your Eyes Only
- ● DON FELDER—Heavy Metal
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 27

WKCI—KC 101—New Haven (D. Lyons—MD)

No List

WTIC-FM—Hartford (B. Donahue—MD)

No List

WFEA(13 FEA)—Manchester (B. Lemire—MD)
- ★★ THE MOODY BLUES—Gemini Dream 15 11
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 26 26
- ★ ROBBIE PATTON—Don't Give It Up 25 22
- ★ CARPENTERS—Touch Me When We're Dancing 17 13
- ★ OAK RIDGE BOYS—Elvira 1 1
- ●● STEVIE NICKS—Stop Draggin My Heart Around
- ●● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ● MICKEY GILLEY—You Don't Know Me—X
- ● EDDIE RABBITT—Step By Step—D 28
- ● THE BEACH BOYS—Medley
- ● JOURNEY—Who's Crying Now—D 24
- ● THE GREG KIHN BAND—The Breakup Song—X
- ● RAY PARKER JR. & RAYDIO—That Old Song—D 29
- ● RICK SPRINGFIELD—Jessie's Girl—X
- ● PHIL COLLINS—In The Air Tonight—X
- ● GARY WRIGHT—Beally Wanna Know You—D 23
- ● GARY O.—Pay You Back With Interest—X
- ● THE AFTERNOON DELIGHTS—General Hospi tale
- ● PAT BENATAR—Fire & Ice—X
- ● ALABAMA—Feels So Right
- ● TUBES—Don't Want To Wait Anymore—D 22

WTSN—Dover (J. Sebastian—MD)
- ★★ JUICE NEWTON—Queen of Hearts 19 6
- ★★ MANHATTAN TRANSFER—Boy From New York City 16 4
- ★ MARTY BALIN—Hearts 4 2
- ★ AIR SUPPLY—The One That You Love 1 1
- ★ KENNY ROGERS—I Don't Need You 24 7
- ●● FRANKE & THE KNOCKOUTS—You're My Girl—18
- ●● JOURNEY—Who's Crying Now
- ● ALABAMA—Feels So Right—D 22
- ● ELTON JOHN—Chloe
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ● STEVIE NICKS—Stop Draggin' My Heart Around
- ● DON McLEAN—It's Just The Sun
- ● BEACH BOYS—Medley
- ● GREG KIHN BAND—The Breakup Song—D 19
- ● GEORGE HARRISON—Teardrops
- ● PABLO CRUISE—Cool Love
- ● AFTERNOON DELIGHTS—General Hospi tale
- ● RICK SPRINGFIELD—Jessie's Girl—D 15
- ● GARY WRIGHT—Beally Wanna Know You—D 16
- ● POINTER SISTERS—Slow Hand—D 11

WGUY—Bangor (J. Randall—MD)
- ★★ MOODY BLUES—Gemini Dream 11 5
- ★★ MARTY BALIN—Hearts 6 4
- ★ PAT BENATAR—Fire & Ice 30 20
- ★ POINTER SISTERS—Slow Hand 12 7
- ★ REO SPEEDWAGON—Don't Let Him Go 15 11
- ●● RONNIE MILSAP—No Gettin' Over Me—33
- ●● SHEENA EASTON—For Your Eyes Only
- ● STEVIE NICKS—Stop Draggin' My Heart Around—D 35
- ● SQUEEZE—Tempted
- ● RAY PARKER JR. & RAYDIO—That Old Song
- ● JOURNEY—Who's Crying Now—X
- ● ELTON JOHN—Chloe—X
- ● DON FELDER—Heavy Metal—X
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ● BEACH BOYS—Medley
- ● TOM PETTY & THE HEARTBREAKERS—A Woman In Love—X
- ● BALANCE—Breaking Away—X
- ● OAK RIDGE BOYS—Elvira—X
- ● AFTERNOON DELIGHTS—General Hospi tale—D 34
- ● LARRY JOHN McNALLY—Just Like Paradise—X
- ● POINT BLANK—Nicole
- ● GARY O—Pay You Back With Interest—X
- ● VAN HALEN—So This Is Love—X
- ● LULU—I Could Never Miss You
- ● TOM DICKIE & THE DESIRES—Competition—X

WIGY—Bath (W. Mitchell—MD)

No List

WACZ—Bangor (M. O'Hara—MD)
- ★★ GREG KIHN BAND—The Breakup Song 24 17
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 30 24
- ★ PAT BENATAR—Fire & Ice 34 28
- ★ POINT BLANK—Nicole 17 13
- ●● CATINA BAND—Summer '81
- ●● SANTANA—The Sensitive Kind
- ● STEVIE NICKS—Stop Draggin My Heart Around—D 29
- ● EDDIE RABBIT—Step By Step—X
- ● BEACH BOYS—Medley
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 39
- ● DON FELDER—Heavy Metal—X
- ● SHEENA EASTON—For Your Eyes Only—30
- ● SILVER CONDOR—You Could Take My Heart Away—X
- ★ JOURNEY—Who's Crying Now—D 31
- ● RAY PARKER JR. & RAYDIO—That Old Song—D 38
- ● ALLMAN BROTHERS—Straight From The Heart
- ● LULU—I Could Never Miss You
- ● TANYA TUCKER—Should I Do It—X
- ● LARRY JOHN McNALLY—Just Like Paradise—D 36
- ★ GARY U.S. BONDS—Jole Blon—X
- ● AFTERNOON DELIGHTS—General Hospi tale—D 37
- ● PABLO CRUISE—Cool Love—D 32
- ● BALANCE—Breaking Away—X
- ● PETER FRAMPTON—Breaking All The Rules—X

Mid-Atlantic Region

★ PRIME MOVERS

FOREIGNER—Urgent (Atlantic)
CLARKE DUKE PROJECT—Sweet Baby (Epic)
JOEY SCARBURY—Theme From "The Greatest American Hero" (Elektra)

● TOP ADD ONS

STEVIE NICKS—Stop Draggin My Heart Around (Modern)
SHEENA EASTON—For Your Eyes Only (Liberty)
ROSS & RICHIE—Endless Love (Motown)

BREAKOUTS

ELO—Hold On Tight (Jet)
BEACH BOYS—Medley (Capitol)
DON FELDER—Heavy Metal (Asylum)

WXKX(96KX)—Pittsburgh (C. Ingram—MD)
- ★★ THE ALAN PARSONS PROJECT—Time 6 4
- ★★ DARYL HALL/JOHN OATES—You Make My Dreams 13 10
- ★ THE CHARLIE DANIELS BAND—Sweet Home Alabama 21 16
- ★ MOODY BLUES—Gemini Dream 2 1
- ●● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—29
- ●● DIANA ROSS/LIONEL RICHIE—Endless Love—33
- ● JIM STEINMAN—Rock n'roll Dreams Come Through—X
- ● COMMODORES—Lady—X
- ● PABLO CRUISE—Cool Love—D 32
- ● TOM PETTY & THE HEARTBREAKERS—A Woman In Love
- ● DON FELDER—Heavy Metal—D 34
- ● REO SPEEDWAGON—In Your Letter
- ● BLUE OYSTER CULT—Burning For Your Love
- ● THE ALLMAN BROTHERS BAND—Straight From The Heart

WFIL—Philadelphia (D. Fennessy—MD)
- ★★ CARPENTERS—Touch Me When We're Dancing 20 15
- ★★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 16 12
- ★ JUICE NEWTON—Queen Of Hearts 12 13
- ★ RONNIE MILSAP—No Gettin' Over Me 21 12
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 22 18
- ●● STEVIE NICKS—Stop Draggin' My Heart Around
- ●● JOURNEY—Who's Crying Now
- ● ALABAMA—Feels So Right—D 30
- ● BEACH BOYS—Medley—X
- ● EDDIE RABBITT—Step By Step—X
- ● HERB ALPERT—Magic Man
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—X
- ● SHEENA EASTON—For Your Eyes Only—X
- ● ELTON JOHN—Chloe
- ● MICKEY GILLEY—You Don't Know Me—X
- ● RAY PARKER JR. & RAYDIO—That Old Song—D 29
- ● ROBBIE PATTON—Don't Give It Up—D 28
- ● TUBES—Don't Want To Wait Anymore—X
- ● REX SMITH/RACHEL SWEET—Everlasting Love—X
- ● AFTERNOON DELIGHTS—General Hospi tale—X
- ● GINO VANNELLI—Nightwalker
- ● GARY WRIGHT—Beally Wanna Know You—X

WCCK(K104)—Erie (J.J. Sanford—MD)
- ★★ REO SPEEDWAGON—Don't Let Him Go 2 1
- ★★ THE GREG KIHN BAND—The Breakup Song 12 9
- ★ PAT BENATAR—Fire And Ice 27 21
- ★ PHIL COLLINS—In The Air Tonight 24 19
- ★ MOODY BLUES—Cosmic Rocker
- ●● BLUE OYSTER CULT—Burnin' For You
- ●● ELTON JOHN—Chloe—39
- ● EDDIE RABBITT—Step By Step—X
- ● STEVIE NICKS—Stop Draggin' My Heart Around—X
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—X
- ● SHEENA EASTON—For Your Eyes Only—D 38
- ● MARTY BALIN—Lydia
- ● DONNIE IRIS—The Rapper
- ● JOURNEY—Stone In Love—D 36

WFBG—Altoona (T. Booth—MD)
- ★★ KENNY ROGERS—I Don't Need You 3 2
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 1 1
- ★ RONNIE MILSAP—No Gettin Over Me 22 18
- ★ MICKEY GILLEY—You Don't Know Me 28 23
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 31 27
- ●● STACY LATTISAW—Love On A Two Way Street—37
- ●● THE BEACH BOYS—Medley
- ● RICK JAMES—Super Freak
- ● EDDIE RABBITT—Step By Step—38
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 33
- ● FRANKE & THE KNOCKOUTS—You're My Girl—X
- ● PURE PRAIRIE LEAGUE—You're Mine Tonight—X
- ● MAC DAVIS—Secrets—X
- ● JUICE NEWTON—Queen Of Hearts—D 34
- ● GARY O.—Pay You Back With Interest—X
- ● POINT BLANK—Nicole—X
- ● GARY U.S. BONDS—Jole Blon—X
- ● BLACKFOOT—Fly Away
- ● ALABAMA—Feels So Right—X
- ● ROBBIE PATTON—Don't Give It Up—D 35
- ● BALANCE—Breaking Away—D 36
- ● ALLMAN BROTHERS—Straight From The Heart
- ● LULU—I Could Never Miss You

WKBO—Harrisburg (B. Carson—MD)
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 17 9
- ★★ JOHN SCHNEIDER—It's Now Or Never 19 11
- ★ MANHATTAN TRANSFER—Boy From New York City 7 5
- ★ JUICE NEWTON—Queen Of Hearts 6 4
- ★ CARPENTERS—Touch Me When We're Dancing 9 7
- ●● ALABAMA—Feels So Right
- ●● THE BEACH BOYS—Medley
- ● HERB ALPERT—Magic Man
- ● RAY PARKER JR. & RAYDIO—That Old Song—D 18

WQXA(Q-106)—York (S. Gallagher—MD)
- ★★ MOODY BLUES—Gemini Dream 8 7
- ★★ POINTER SISTERS—Slow Hand 7 5
- ★ JUICE NEWTON—Queen Of Hearts 10 6
- ★ OAK RIDGE BOYS—Elvira 11 9
- ★ THE ALAN PARSONS PROJECT—Time 14 11
- ●● JOURNEY—Who's Crying Now
- ●● THE BEACH BOYS—Medley
- ● STEVIE NICKS—Stop Draggin My Heart Around
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 30
- ● GARY WRIGHT—Beally Wanna Know You—D 29

WRQX(Q-107)—Washington (F. Holler—MD)
- ★★ RUSH—Tom Sawyer 6 3
- ★★ FOREIGNER—Urgent 9 6
- ★ PAT BENATAR—Fire & Ice 22 10
- ★ JIM STEINMAN—Rock n roll Dreams Come Through 8 7
- ★ TOM PETTY & THE HEARTBREAKERS—A Woman In Love 20 11
- ●● DON FELDER—Heavy Metal—23
- ●● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—22
- ● JEFFERSON STARSHIP—Stranger—21
- ● GARY WRIGHT—Beally Wanna Know You—24

WPGC—Washington (J. Elliott—MD)

No List

WCAO—Baltimore (S. Richards—MD)
- ★★ RONNIE MILSAP—No Gettin' Over Me 19 13
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 24 8
- ★ PABLO CRUISE—Cool Love 25 20
- ★ POINTER SISTERS—Slow Hand 7 3
- ★ CARPENTERS—Touch Me When We're Dancing 14 9
- ●● EDDIE RABBITT—Step By Step
- ●● SHEENA EASTON—For Your Eyes Only
- ● STEVIE NICKS—Stop Draggin' My Heart Around—D 28
- ● THE BEACH BOYS—Medley
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 27
- ● FRANKE & THE KNOCKOUTS—You're My Girl—X
- ● JOURNEY—Who's Crying Now
- ● RAY PARKER JR. & RAYDIO—That Old Song—D 26
- ● JOHN DENVER—Some Days Are Diamonds
- ● GARY WRIGHT—Beally Wanna Know You—X
- ● THE AFTERNOON DELIGHTS—General Hospi tale—X
- ● ALABAMA—Feels So Right—D 29
- ● ROBBIE PATTON—Don't Give It Up—X

WFBR—Baltimore (A. Szulinski—MD)
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 17 7
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 2 1
- ★ RAY PARKER JR. & RAYDIO—That Old Song 27 18
- ★ JUICE NEWTON—Queen Of Hearts 13 9
- ★ ALABAMA—Feels So Right 22 17
- ●● BERNADETTE PETERS—This Is Dedicated To The One I Love
- ●● THE BEACH BOYS—Medley
- ● STEVIE NICKS—Stop Draggin My Heart Around—D 29
- ● EDDIE RABBITT—Step By Step—D 30
- ● DON McLEAN—It's Just The Sun—X
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 27
- ● SANTANA—The Sensitive Kind
- ● JOHN DENVER—Some Days Are Diamonds—X
- ● THE AFTERNOON DELIGHTS—General Hospi tale—X
- ● BALANCE—Breaking Away

WYRE—Annapolis (C. Bradley—MD)
- ★★ MOODY BLUES—Gemini Dream 6 4
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 5 1
- ★ ALAN PARSONS PROJECT—Queen Of Hearts 7 5
- ★ OAK RIDGE BOYS—Elvira 12 9
- ●● STEVIE NICKS—Stop Draggin My Heart Around
- ●● GARY WRIGHT—Really Wanna Know You
- ● PAT BENATAR—Fire & Ice—D 30
- ● BALANCE—Breaking Away—X
- ● ROBBIE PATTON—Don't Give It Up—D 26
- ● BLACKFOOT—Fly Away—X
- ● JEFFERSON STARSHIP—Stranger
- ● JOHN DENVER—Some Days Are Diamonds
- ● PABLO CRUISE—Cool Love—D 29
- ● REO SPEEDWAGON—Don't Let Him Go—X
- ● DIANA ROSS/LIONEL RICHIE—Endless Love—D 27
- ● JOURNEY—Who's Crying Now
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight

WGH—Hampton (B. Canada—MD)

No List

WORK—Norfolk (R. Bates—MD)

No List

WRVQ(Q94)—Richmond (B. Thomas—MD)
- ★★ PAT BENATAR—Fire & Ice 23 18
- ★★ STYX—Nothing Ever Goes As Planned 25 20
- ★ ALAN PARSONS PROJECT—Time 18 15
- ★ GARY WRIGHT—Really Wanna Know You 24 19
- ★ STEVE WINWOOD—Night Train 26 21
- ●● ROBBIE PATTON—Don't Give It Up
- ●● PABLO CRUISE—Cool Love
- ● BLACKFOOT—Fly Away—X
- ● JIM STEINMAN—Rock n roll Dreams Come Through—D 26
- ● POINTER SISTERS—Slow Hand—D 24
- STEVIE NICKS—Stop Draggin My Heart Around—D 23
- ● SQUEEZE—Tempted—X
- ● RUSH—Tom Sawyer—A
- ● ICEHOUSE—We Can Get Together—X
- ● JOURNEY—Who's Crying Now—D 22
- ● ELTON JOHN—Chloe—X

WAEB—Allentown (J. Ward—MD)
- ★★ GREG KIHN BAND—The Breakup Song 23 19
- ★★ GARY WRIGHT—Really Wanna Know You 26 20
- ★ JIM STEINMAN—Rock'n'roll Dreams Come Through 29 23
- ★ PABLO CRUISE—Cool Love 25 21
- ★ FRANKIE SMITH—Double Dutch Bus 13 8
- ●● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ●● SHEENA EASTON—For Your Eyes Only
- ● STEVIE NICKS—Stop Draggin' My Heart Around
- ● TUBES—Don't Want To Wait Anymore—X
- ● OAK RIDGE BOYS—Elvira
- ● CARL WILSON—Heaven—X
- ● STARS ON 45—Medley II—X
- ● STYX—Nothing Ever Goes As Planned
- ● JOURNEY—Who's Crying Now

WIFI-FM—Bala Cynwyd (L. Riley—MD)
- ★★ JUICE NEWTON—Queen Of Hearts 18 12
- ★★ FOREIGNER—Urgent 20 14
- ★ COMMODORES—Lady 23 17
- ★ THE GREG KIHN BAND—The Breakup Song 24 18
- ★ CARPENTERS—Touch Me When We're Dancing 21 15
- ●● SQUEEZE—Tempted
- ●● REX SMITH/RACHEL SWEET—Everlasting Love
- ● PABLO CRUISE—Cool Love—D 28

(Continued on page 26)

"Now if a man tried
To take his time on earth
And prove before he died
What one man's life could be worth
Well I wonder what would happen to this world"

-Harry Chapin
from his album "Living Room Suite"

Harry Chapin,

a man who truly took his time on earth to prove what one man's life could be worth is gone, tragically and abruptly, long before he could reach his personal goal of eradicating world hunger in his lifetime.

Only now with his death are people beginning to realize what his life meant to us, what a special force he was, how irreplacable he is. His songs and his good works will live on because none of us who were close to him will ever let them die.

We have lost one of mankind's driving forces, a man of unequaled energy, creativity, and a total dedication to the improvement of his fellow human beings. There simply is not one person who could step forward now and take his place. It will take all of us doing a little more to make this world a better place to be.

Toward that end, with the blessing of Harry's family, we have established The Harry Chapin Memorial Fund to continue the work to which Harry daily gave so much of his time and effort. I ask you to contribute generously to this fund.

I pledge that we will not let Harry Chapin's music die, nor will we allow his objective of the eradication of world hunger and the improvement of the human condition to go unpursued. We have lost a truly great man, but with your help we need not lose the goals he set for us all. We owe it to Harry and to ourselves. Please join us.

Ken Kragen

Harry Chapin Memorial Fund P.O. Box 538 Huntington New York 11743
For information please call Harriet Sternberg (213) 854-4400 or Jeb Hart / Bob Hinkle (212) 858-2544

STORY TIME—Mercury/PolyGram recording artist Southside Johnny tells about growing up in New Jersey on the Robert Klein syndicated show. Klein is amused, but Buck Dharma, Blue Oyster Cult guitarist, who was also a guest on the show, isn't so sure.

COVER LAST SPRING

Hot 100 Grows, Country In Flux In Most Recent Arbitron Ratings

NEW YORK—Gains in Hot 100 formats and some gains and shifts in allegiances among country listeners are trends showing up in the most recently released Arbitron reports.

The latest books of reports from the rating service cover San Francisco; San Diego, Riverside-San Bernardino-Ontario, Calif.; Bakersfield, Calif.; Anaheim-Santa Ana-Garden Grove, Calif.; South Bend, Ind.; Rockford, Ill.; Bloomington, Ill.; Long Branch-Asbury Park, N.J.; and Morristown, N.J.

* * *

SAN FRANCISCO—Hot 100-formatted KKO's-KFRC-AM wins a 4.8 share in this market, up from 4.5 in the winter and 4.4 a year ago. KSAN-FM, still breaking in a new country format, is holding with a 2.1 share, unchanged from winter, but up from the 1.7 share it had in its AOR days a year ago.

With KSAN out of AOR, KMEL-FM moves ahead to a 4.0 share, up from 3.9 in the winter and 2.6 a year ago. MOR KSFO-AM has pulled ahead in its quest for that older au-

Ad Buyer Focus: Older Listeners

● Continued from page 1

38% interest over the second quarter of 1980 and a 17% increase over the first quarter of 1981.

Major Market reports that 32.2% of their requests for the first half of 1981 were for 25 to 54, while 27.6% asked for that demo in the first half of 1980.

Conversely, teen requests fell from 5.1% in 1980 to 2.3% this year. Torbert reports only 2.2% of its current ad requests are for teens.

Torbert finds that while adults are a favored buy over designation of either sex, requests for women are up 72% while men are down 19%.

Looking at the first half of 1980 compared to the first half of this year, Torbert reports that the 18- to 34-year-old buys are down from 18.6% to 12%, 18- to 49-year-olds are up from 13.4% to 15.8%, 25- to 49-year-olds are up from 12.4% to 13.8% and 18-plus are down from 8.5 to 6.9%

Major Market also finds that requests for 18- to 34-year-olds are almost unchanged, up from 11.7% to 11.9%, 18- to 49-year-olds are up from 12.9% to 17.3%, 25- to 49-year-olds are up from 13.5% to 13.9%, 35-plus are down from 3.6% to 3.3% and 18-plus are up from 4.4% to 6.2%

AUGUST 1, 1981, BILLBOARD

dience with a 5.0 share, up from 2.8 in the winter and 3.2 a year ago. NBC's MOR outlet KNBR-AM is back up to 4.1 after a winter slump to 2.9. A year ago the station had a 4.3

NBC's sister station KYUU-FM, with an adult contemporary format, is up to 4.0 from 3.2 in the winter and 3.6 a year ago. Adult contemporary KIOI-FM is up to 3.3 from 2.5 in the winter and 2.9 a year ago.

* * *

SAN DIEGO—Country is a very healthy format in this market KCBQ-AM, which shifted to a country format last October from a Hot 100 format, is up to a 3.4 share from 2.6 in the winter and 2.1 a year ago. But this gain didn't hurt the traditional country stations in the market. KSON-AM-FM has a combined share of 5.3, up from 5.1 in the winter and 4.8 a year ago

AOR is doing well in this market too. KGB-FM is up to 6.7 from 6.6 in the winter and 5.4 a year ago. KPRI-FM is up to 4.8 from 4.0 in the winter, but this is down from 5.6 a year ago. On the MOR front, syndicated Music of Your Life on KMOS-AM is up to a 3.3 share from 2.3 in the winter and 0.7 a year ago. But MOR Schulke 18 has yet to take off on KEZL-FM. The station has a 3.3 down from 3.4 in winter and 3.8 a year ago.

* * *

RIVERSIDE—Country formatted KDIG-AM continues to add audience. The station has been gaining since Arbitron began measuring this market in the spring of 1980. KDIG now has a 2.3 share, up from 1.3 a year ago. This movement has apparently made a dent in country, KCKC-AM's share, which is down to 3.7 from 4.3 in the fall. A year ago, the station had a 3.6. AOR KCAL-FM is back to a 2.5 share after falling to 2.0 in the fall from 3.5 a year ago.

* * *

BAKERSFIELD—Country is doing well in this market with KUZZ-AM up to 17.8 from 16.9 in the fall and 15.6 a year ago. However, KOFM-FM, which used to program country, is now doing beautiful music, leaving the field open to KUZZ.

Adult contemporary KAFY-AM is up to 5.2 from 5.1 in the fall and 3.9 a year ago. AOR KKXX-FM is still in double digits with 10.6 but the station is off from 11.4 in the fall and 13.4 a year ago.

* * *

ANAHEIM—The whole Orange County market seems to be losing listeners to Los Angeles. AOR KEZY-AM has the highest local share with a 1.8, down from 2.1 in the fall and 2.3 a year ago. Country KIKF-FM is up to 1.6 from 1.0 in the fall and 0.5 a year ago

* * *

SOUTH BEND—Hot 100 format WNDU-FM is growing by leaps and bounds. The station is up to a 23.5 share, up from 17.8 a year ago. MOR WSBT-AM is down to 11.8 from 15.4

* * *

ROCKFORD—Hot 100 format WZOK-FM is up to 11.8 from 7.5 a year ago and AOR WYEE-FM is up to 11.5 from 7.8 a year ago. Adult contemporary WROK-AM is holding on with a 16.9 share, down from 17.6 a year ago.

* * *

BLOOMINGTON MOR WJBC-AM continues to dominate this market with a 39.0 share, up from 37.3 in the fall and 37.0 a year ago. Adult contemporary WBNQ-FM is second with a 18.2 share, down from 18.9 in the fall, but up from 16.0 a year ago

* * *

LONG BRANCH—This market is dominated by WLLK-AM-FM Asbury Park, which simulcasts an adult contemporary format for a combined share of 7.2

* * *

MORRISTOWN—AOR WDHA-FM Dover is up to a 4.1 share from 2.9 a year ago. MOR WMTR-AM is down to 5.8 from 9.0 a year ago.

Seashore Buys WHLW In N.J.

LAKEWOOD, NJ—The owners of WOBM-FM in nearby Toms River, N.J., have taken over the operation of WHLW-AM here and will change the daytime station's format to attract a younger audience. Seashore Broadcasting Corp., owners of WOBM, paid $375,000 for the station to Midstate Broadcasting Corp., with the corporation's board of directors forming a North Shore Broadcasting Corp. to operate the local AM station.

Jay Sorenson was named program director of WHLW, most recently on the staff at WPST-FM in nearby Trenton, N.J. He said the new station would aim at programming for the 18 to 35 audience in this market. Plans to change the call letters are already being presented to the FCC for approval.

NAB IN CHICAGO

Programs Meet Due To Open Aug. 16

WASHINGTON National Assn of Broadcasters radio officials are putting the finishing touches on what they expect to be the largest Radio Programming Conference to date

This year's conference, also known as RPC IV, noting the fourth year of the event, will open Aug. 16 at the Hyatt Regency in Chicago.

More than 1,500 radio programmers are expected to attend the four-day event. More than 50 exhibit booths and 40 suites will be included in the conference.

Major speakers include FCC chairman Mark Fowler, a former DJ, who will address the gathering Wednesday (19) morning. ABC news commentator Barbara Harvey is set as the keynote speaker Monday (17) morning. A cocktail reception and dinner scheduled for Tuesday (18) will feature Willie Nelson.

The conference gets underway Sunday (16) with a cocktail party at 5:30 p.m. The exhibit hall opens at noon on that day and suites open at 8 p.m. There will be no formal discussion rooms on Sunday night as there have been in years past.

Monday (17), the first full day of the conference begins with a continental breakfast featuring a radio syndication and new product show. This will be followed by a presentation at 9 a.m. of "The Best Of Radio On TV." This will be a montage of the most outstanding radio station tv spots as selected by the Television Bureau of Advertising

The first workshops of the conference get underway at 10:30 a.m. dealing with AOR, 24-hour satellite programming, news and farm programming. At the same time, the first of the forums dealing with management of personnel begins.

There is no conference lunch on Monday and sessions resume at 1 p.m. with the second part of the management forum and four more workshops. These workshops will deal with the Hot 100 format, using outside programming sources, use of focus group research and promotions

Tuesday's (18) activities begin at 9 a.m. with a market-tying and programming forum as well as five concurrent workshops. These sessions will deal with adult contemporary/MOR formats, talk radio, solving small market problems, how a program director moves up to the general manager and how deregulation affects the p.d.

At 10:30 a.m., more workshops are scheduled on country formats, urban formats, use of microprocessors, competing as a daytimer and a look at a model record company-radio station relationship. Last year's popular "Making Money With Your Mouth" luncheon will be repeated Tuesday with the following DJs participating: Gary Owens of KMPC-AM Los Angeles, Larry Lujack of WLS-AM Chicago, Deano Day of WCXI-AM Detroit and Dick Purtan of CKLW-AM Windsor (Detroit).

Workshops continue in the afternoon at 3 p.m. covering Arbitron extended measurements, beautiful music, production and news-talk-sports formats. An afternoon forum on promotion is also slated.

Wednesday (19) the final day begins at 8 a.m. with 15 concurrent roundtables followed by a presentation on new technology, featuring a look at the Warner-Amex Music Channel. The final session, ending at noon, will be the address by Fowler.

CBS PLANS NETWORK IN SPRING

NEW YORK—Apparently not to be left at the starting gate in the race to add new radio networks and network services, CBS has joined in the fray with plans for a new network serviced aimed at 18- to 34-year-olds that will include "24 music specials of varying length" to be presented in the first year of operation

The launch date is set for next spring and little detail has been specifically planned. CBS will staff up with a separate programming, sales and affiliate departments for the new operation which will be under the direction of Dick Brescia, vice president and general manager of the CBS Radio Network.

No details are available for the music programming, but, according to CBS Radio president Bob Hoking, it will be aimed at young adults and "we hope to compete very effectively for the best programming available"

CBS News will assist in the development of a news service for the new network, which will be geared to youthful audiences and be offered in two-minute hourly segments. Features of 90 seconds each will also be offered on a broad range of topics four times a day.

11 Rock Bands Picked For ChicagoFest LP

CHICAGO—Eleven area rock bands were selected by WLS-FM and the Chicago Tribune to appear at ChicagoFest scheduled Wednesday (Aug. 5) in Grant Park.

Slated to perform at the Tribune/WLUP-sponsored Rock-Around-the-Dock stage are the Roadside Band, Eyz, Champion, Take Me, Desmond, Spitballs, Scraps, Amy Hart, Bohemia, the Pawns and the Rage.

Winning groups also will appear on WLUP's "Chicago Rocks II," the station's second album featuring local rock talent. More than 1,000 local groups reportedly submitted songs in the competition, which was judged by Tribune rock writers and WLUP deejay "Mr. Bill" Evans.

2nd-WMPS Deejay Heard On A Record

MEMPHIS—Johnny Dark joined co-worker Jacque Strickland as the second DJ on WMPS-AM to release a record on an independent label.

Dark says his decision to launch the recording project was due to the encouragement he received from fans who has heard him narrate "Footprints In The Sand" over the B side (instrumented track) of Edgel Groves' record on Silver Star.

The song "The Conversation" was written by Sadie Hart, mother of Jimmy Hart of the Searchers, based on Dark's idea of a conversation between a father and son because he says, "My kids are always asking me questions I can't answer."

Billboard Announces Competition Winners

● *Continued from page 3*

the following as judges. Tom Hunter of WAHQ-FM Rochester, John Larson of WLLZ-FM Detroit, Bill Hennes of Sherwood/Hennes, Tim Wilson of WAXX-FM Eau Clair, Wisc., and Peter Kanter, consultant to the Museum of Broadcasting and Billboard.

WCOZ wins as AOR major market Radio Station of the Year and John Sebastian, who programmed the station and has now gone on to form a consulting business, wins as AOR major market Program Director of the Year

KFRC is the winner in the Hot 100 adult contemporary/major market category and in the same market, San Francisco, Ron Reynolds, program director of KNBR-AM, wins as hot 100/adult contemporary major market Program Director of the Year.

WHN wins as country major market Radio Station of the Year and WHN p.d. Ed Salamon wins as country major market Program Director of the Year

WKYS is the winner in the black major market category and station p.d. Donny Simpson is the black major market Program Director of the Year

WCLV, a classical music station, which runs a bit of jazz, comedy and other variety, is the winner in the miscellaneous category for major markets.

Following in a list of winners in other categories:

AOR Personality of the Year for a major market: Howard Stern of WWWW-FM Detroit.

Hot 100/adult contemporary Personality of the Year for a major market. Bob Chrysler of WMJX-FM Miami.

Country Personality of the Year for a major market: Deano Day of WCXI-AM Detroit.

Black Personality of the Year for a major market: Bob Scott of WOL-AM Washington.

Miscellaneous Personality of the Year for a major market: Dr. Jennifer James of KVI-AM Seattle.

Country Station of the Year for a medium market: KRAK-AM Sacramento.

Black Station of the Year for a medium market: WTLC-FM Indianapolis.

Black Program Director of the Year for a medium market: Jay Johnson of WTLC

AOR Personality of the Year for a medium market: "Big Mike" Fiss of WSYR-FM Syracuse.

Hot 100/adult coetemporary Personality of the Year for a medium market: "Greaseman" of WAPE-AM Jacksonville.

Country Personality of the Year for a medium market: Ed Ruis of WQIK-FM Jacksonville

Black Personality of the Year for a medium market: Jay Johnson of WTLC

AOR Radio Station of the Year for a small market: WMAD-FM Madison, Wisc.

Hot 100/adult contemporary Station of the Year: WDIF-AM Marion, Ohio.

Country Station of the Year for a small market: KRKT-AM Albany, Ore.

Black Station of the Year for a small market: WJJS-FM Lynchburg, Va.

AOR Program Director of the Year for a small market: Barry Grant of WMAD.

Hot 100/adult contemporary Program Director of the Year for a small market: Greg Fowler of WKZQ-FM Myrtle Beach, S.C.

Black Program Director of the Year for a small market: Michael Alexander of WXKN-FM Mobile

AOR Personality of the Year for a small market: Gabie Baptiste of WXLF-FM Moline, Ill.

Hot 100/adult contemporary Personality of the Year for a small market: Mike Collins of WSPA-AM Spartanburg, S.C

Country Personality of the Year for a small market: Don Perry of KSO-AM Des Moines.

Black Personality of the Year for a small market: Chris Barry of WJJS Lynchburg.

Military or International Air Personality of the Year: Rob Jones of Radio Luxembourg.

Special Programming, local station produced: WDIF for "Radio Makes History, The Warren Harding Election," a series of vignettes showing how radio might have handled the election of 1920. Harding, the winner, was a Marion, Ohio native.

Special Programming, syndicator or network produced: "The Johnny Cash Silver Anniversary Tribute" from Mutual Broadcasting System

Chief Executive Promotion Person of the Year: Harold Childs of A&M Records.

National Record Promotion Person of the Year: Dick Williams of EMI/Liberty.

Independent Record Promotion Person of the Year: Kelvyn Ventour of Kelvyn Ventour Promotions.

Regional Record Promotion Person of the Year: Bob Fraser of A&M Records.

Local Record Promotion Person of the Year: tie between Holly Patnek of Paul Gallus Assoc. and Phil Quartararo of A&M

Hy Lit Leaves Trenton FMer Citing Dispute

TRENTON, N.J.—Hy Lit, recognized as the founder of underground radio in Philadelphia and who last year launched WKXW-FM here, has left the station in an apparent programming dispute with new management.

He claims that general manager Terry Watts fired him and placed his son, deejay Sam on a forced one-week vacation. This, Lit adds, may become permanent in order to purge the station of the Lit father-and-son combination

Watts, who came here from New Orleans, would only say that Lit was no longer with the station. Hy Lit was stripped of his title as station consultant and son Sam dropped as program director, replaced by John Roman. The personality changes also brought along program changes. Watts said he wanted to give the station more mass appeal, broadening the listening audience by playing fewer album cuts and more familiar hits. Lit charges that Watts is "robbing" the station of its accepted air personality by restricting plays to national hits, preparing format cards for announcers to read, and banning much of the freewheeling spels by DJs.

With his son, Lit created a sound for "KX" that played an unpredictable number of oldies, hit singles and album cuts, as the elder Lit re-established himself as a local personality.

NPR WBFO Sees Audience Leap

By HANFORD SEARL

BUFFALO, N.Y.—Jazz, Broadway show tunes and Hollywood film music are the ingredients WBFO-FM music director John Hunt is using to win dramatic audience increases for his non-commercial National Public Radio affiliate here

Hunt has analyzed Arbitron data his station obtained through NPR and found that the station's Broadway and Hollywood morning drive show has increased in curne from 11,000 last spring to 64,000 in the fall.

Similar gains show up for the same format the station runs through the morning. Also, weekend jazz programming shows gains in average quarter-hour listenership for as much as zero to 1,700.

Hunt says that these figures prove "jazz" is programmable for both specialized and crossover formats. The station, based at the State University of New York here, no doubt also owes much of its audience growth to a promotion campaign that has been cited by the Corp. for Public Broadcasting

Cited in competition with other NPR stations, WBFO won praise for its "F-M-88" campaign on bus cards, print, bumper stickers and 18,000 ice scrapers.

Hunt also takes pride in the station's live programming, which includes at least two hours each week of remotes from clubs and concerts.

FM-88 sponsors jazz concerts. The most recent was held July 9 at Mulligan's Beach Club with Jeff Lorber Fusion as well as band RPM with Bobby Militello.

Remotes also have been broadcast from Davios, the Trafalamidore, and Artpark's annual jazz festival in 1979 and 1980. About 72% of NPR's 200 outlets carried the 1976, 13-week "Downtown Jazz" series predating "Jazz Alive"

Such artists as Milt Jackson, Dizzy Gillespie and Helen Humes took part in that initial effort at WBFO-FM, which maintains an exhaustive Jazz Archives.

WRUB-FM, the other campus station, is student operated and reaches the dorms on the 25,000-plus campus. Former WADV-FM jazz listeners turn to FM-88 after the recent format change to country and new call letters WYRK-FM here.

The non-commercial outlet also was singled out by CPB for honors in the general cultural category in local broadcasting for an interview/documentary on Eubie Blake.

"We're pleased with our accomplishments and growth in five short years as a true, market alternative," concludes Hunt. "New technology will help expand the impact of jazz."

Hunt reports 48% of the music format is jazz, ranging a wide spectrum from traditional, Dixieland and Big Band to mainstream, fusion and avant garde. It's blocked by types, eras and origins.

FM-88, operating on an annual, $200,000 budget consisting of CPB, state and listener support, also programs classical, folk, blues, opera, rock, comedy and old radio shows.

WNED-FM, the other NPR affiliate here, exclusively airs classical music 6 a.m. to 1 a.m. daily. FM-88's jazz competitors include WEBR-FM and WEXC-FM with Joe Rico.

"We have the only on-going, 'live' and live-on-tape series in the state and nation with 'F-M-88 Jazz' Concert 10 p.m. to midnight Saturdays," Hunt claims. "We broke ground and preceded NPR's 'Jazz Alive!'"

Most often requests lately include Miles Davis's "Man With The Horn" and Rodney Franklin, both CBS jazz artists as well as Pat Metheny's ECM release, "As Falls Wichita."

Hunt notes good record service from all companies for all of WBFO-FM's departments and cites the breaking of relatively unknown, talented groups such as "Fall Earth & Credit" on the Palo Alto label.

Citicom Buys WBEC-AM-FM

PITTSFIELD, Mass.—Citicom Radio Corp. of New York has acquired WBEC-AM-FM for $1.2 million The company also owns WOKO-AM Albany, N.Y.

Willard Hodgkins has been named manager of the two Pittsfield stations. Michael Bunn has been named vice president of operations.

Hodgkins has been with WBEC since 1966, first as operations manager and then sales manager. Bunn joined WBEC in 1971 and has been announcer and program director.

Billboard® Singles Radio Action™

Based on station playlists through Tuesday (7/21/81)

Playlist Prime Movers ★
Playlist Top Add Ons ●

• Continued from page 22

- ● ROBBIE PRTTOB—Don I Give Il Up—D 29
- ● GIND VANNELLI—Nightwalker
- ● RICK SPRINGFIELD—Jessie's Girl—27
- ● JEFFERSON STARSHIP—Stranger—D 30
- ● SILVER CONDOR—You Could Take My Heart Away

WWSW(3WS-FM)—Pittsburgh (H Crowe—MD)

- ★★ JOEY SCARBURY—Theme From Greatest American Hero
- ★★ OAK RIDGE BOYS—Elvira
- ★ AIR SUPPLY—The One That You Love
- ★ KENNY ROGERS—I Don t Need You
- ★ POINTER SISTERS—Slow Hand
- ●● RONNIE MILSAP—No Gettin Over Me
- ●● DIANA ROSS/LIONEL RICHIE—Endless Love

Southeast Region

★ PRIME MOVERS

ROSS & RICHIE—Endless Love (Motown)
COMMODORES—Lady (Motown)
KENNY ROGERS—I Don t Need You (Liberty)

● TOP ADD ONS

ELO—Hold On Tight (Jet)
STEVIE NICKS—Stop Draggin My Heart Around (Modern)
EDDIE RABBITT—Step By Step (Elektra)

BREAKOUTS

ELTON JOHN—Chloe (Geffen)
SHEENA EASTON—For Your Eyes Only (Liberty)
ALLMAN BROTHERS—Straight From The Heart (Arista)

WQXI-AM—Atlanta (J McCartney—MO)

- ★★ CARPENTERS—Touch Me When We're Dancing 23 16
- ★● DIANA ROSS/LIONEL RICHIE—Endless Love 16 8
- ★ RAY PARKER JR & RAYDIO—That Old Song 24 20
- ●● GARY WRIGHT—Really Wanna Know You—2d
- ●● SHEENA EASTON—For Your Eyes Only—21
- ● ALABAMA—Feels So Right—D 18
- ● CANTINA BAND—Summer 81—D 28

WQXI-FM(94Q)—Atlanta (J McCartney—MO)

- ★★ COMMODORES—Lady 19 13
- ★★ ALABAMA—Feels So Right 28 22
- ★ DIANA BOSS/LIONEL KICHIE—Endless Love 12 8
- ★ JUICE NEWTON—Queen Of Hearts 10 6
- ★ FOREIGNER—Urgent 23 18
- ● STEVIE NICKS—Stop Draggin' My Heart Around—D 28
- ● EDDIE RABBITT—Step By Step—X
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 19
- ● ELTON JOHN—Chloe—D 30
- ● RAY PARKER JR. & RAYDIO—That Old Song—X
- ● ROBBIE PATTON—Don t Give It Up—E
- ● TUBES—Don I Want To Wait Anymore—E

WBBQ—Augusta (B Stevens—MO)

- ★★ PHIL COLLINS—In The Air Tonight 7 5
- ★★ POINTER SISTERS—Slow Hand 9 7
- ★ COMMODORES—Lady 24 19
- ★ FOREIGNER—Urgent 26 21
- ★ BILLY SQUIER—The Stroke 15 12
- ●● SHEENA EASTON—For Your Eyes Only
- ●● THE ALLMAN BROTHERS—Straight From The Heart
- ● LULU—I Could Never Miss You
- ● GARY U.S. BONDS—Jole Blon—X
- ● GARY WRIGHT—Really Wanna Know You—D 28
- ● PAT BENATAR—Fire And Ice—D 23
- ● ROBBIE PATTON—Don t Give It Up—D 29
- ● TOM PETTY AND THE HEARTBREAKERS—A Woman In Love—X
- ● STYX—Nothing Ever Goes As Planned—E
- ● STACY LATTISAW—Love On A Two Way Street—X
- ★ STEVIE NICKS—Stop Draggin My Heart Around—X
- ● EDDIE RABBITT—Step By Step—X
- ● RICK JAMES—Super Freak
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—E
- ● DON FELDER—Heavy Metal
- ● FRANKE & THE KNOCKOUTS—You re My Girl—X
- ● JOURNEY—Who s Crying Now—D 30
- ● ICEHOUSE—We Can Get Together
- ● RAY PARKER JR & RAYDIO—That Old Song—X

WSGA—Savannah (R Frederick—MD)

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 11 6
- ★★ STACY LATTISAW—Love On A Two Way Street 20 15
- ★ RONNIE MILSAP—No Gettin Over Me 23 18
- ★ PHIL COLLINS—In The Air Tonight 27 22
- ★ KIM CARNES—Draw Of The Cards 24 19
- ●● RICK JAMES—Super Freak 33

WSGF(95-SGF)—Savannah (D Widen—MO)

- ★★ COMMODORES—Lady 17 11
- ★★ KENNY ROGERS—I Don t Need You 5 1
- ★ JUICE NEWTON—Queen Of Hearts 14 10
- ★ POINTER SISTERS—Slow Hand 11 9
- ★ FOREIGNER—Urgent 19 14
- ●● RICK JAMES—Super Freak

- ●● ELTON JOHN—Chloe
- ● SHEENA EASTON—For Your Eyes Only—X
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—X
- ● FRANKE & THE KNOCKOUTS—You're My Girl—D 30
- ● PURE PRAIRIE LEAGUE—You re Mine Tonight—X
- ● THE BEACH BOYS—Medley
- ● STEVIE NICKS—Stop Draggin My Heart Around—E
- ● EDDIE RABBITT—Step By Step—E
- ● SILVER CONDOR—You Could Take My Heart Away
- ● JOURNEY—Who s Crying Now—E
- ● SANTANA—The Real Thing—X
- ● RAY PARKER JR & RAYDIO—That Old Song—D 27
- ● GARY U.S. BONDS—Jole Blon—E
- ● LARRY GRAHAM—Just Be My Lady—X
- ● STYX—Nothing Ever Goes As Planned—X
- ● THE AFTERNOON DELIGHTS—General Hospi tale
- ● PAT BENATAR—Fire And Ice—D 29
- ● ROBBIE PATTON—Don't Give It Up—E
- ● LARRY JOHN McNALLY—Just Like Paradise—E

WAYS—Charlotte (L. Simon—MO)

- ★★ STACY LATTISAW—Love On A Two Way Street 28 19
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 24 18
- ★ ALABAMA—Feels So Right 11 3
- ★ THE AFTERNOON DELIGHTS—General Hospi tale 26 20
- ★ POINTER SISTERS—Slow Hand 10 7
- ●● ART GARFUNKEL—A Heart In New York
- ★ THE CANTINA BAND—Summer '81—E
- ● EDDIE RABBITT—Step By Step—D 28
- ● SHEENA EASTON—For Your Eyes Only—D 30
- ● RAY PARKER JR & RAYDIO—That Old Song—E
- ● GARY WRIGHT—Really Wanna Know You—D 29
- ● ROBBIE PATTON—Don't Give It Up—X

WFLB—Fayetteville (L. Cannon—MD)

- ★★ COMMODORES—Lady 15 8
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 19 13
- ★ CARL WILSON—Heaven 32 28
- ★ MICKEY GILLEY—You Don t Know Me 3 23
- ★ RAY PARKER JR. & RAYDIO—That Old Song 26 15
- ●● HERB ALPERT—Magic Man
- ●● JOURNEY—Who's Crying Now
- ● THE BEACH BOYS—Medley—D 34
- ● STEVIE NICKS—Stop Draggin My Heart Around—D 33
- ● EDDIE RABBITT—Step By Step—D 222
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ● SHEENA EASTON—For Your Eyes Only—D 31
- ● ELTON JOHN—Chloe—D 32
- ● SILVER CONDOR—You Could Take My Heart Away—D 35
- ● AL JARREAU—We re In This Love Together—X
- ● DON McLEAN—It s Just The Sun—E
- ● LARRY GRAHAM—Just Be My Lady—D 21
- ★ THE AFTERNOON DELIGHTS—General Hospi tale
- ● PABLO CRUISE—Cool Love—E

WISE—Asheville (J. Stevens—MD)

- ★★ PHIL COLLINS—In The Air Tonight 16 6
- ★★ BILLY SQUIER—The Stroke 15 5
- ★ ROBBIE PATTON—Don t Give It Up 18 3
- ★ GARY WRIGHT—Really Wanna Know You 19 13
- ★ POINTER SISTERS—Slow Hand 17 12
- ●● KIM CARNES—Draw Of The Cards
- ●● JOURNEY—Who s Crying Now
- ● TOM PETTY & THE HEARTBREAKERS—A Woman In Love—E
- ● PABLO CRUISE—Cool Love—D 33
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love—D 34
- ● BLACKFOOT—Fly Away—D 36
- ● SAD CAFE—La Di Da—X
- ● YUTAKA—Love Light—E
- ● GARY O—Pay You Back With Interest
- ★ RANDY VANWARMER—Suzi—D 35
- ● RAY PARKER JR & RAYDIO—That Old Song
- ● STYX—Too Much Time On My Hands—X
- ● SILVER CONDOR—You Could Take My Heart Away
- ★ FRANKE & THE KNOCKOUTS—You re My Girl—X
- ● DON FELDER—Heavy Metal
- ● CANTINA—Summer Medley
- ★ STEVIE NICKS—Stop Draggin My Heart Around

WKIE—Raleigh (R McKay—MO)

- ★★ POINTER SISTERS—Slow Hand 12 9
- ★★ KENNY ROGERS—I Don t Need You 9 5
- ★ ALABAMA—Feels So Right 15 10
- ★ RONNIE MILSAP—No Gettin Over Me 18 15
- ★ THE ALAN PARSONS PROJECT—Time 10 7
- ●● JOHN SCHNEIDER—It s Now Or Never—17
- ●● DIANA ROSS/LIONEL RICHIE—Endless Love—18
- ★ LEE RITENOUR—Is It You—E
- ● DARYL HALL/JOHN OATES—You Make My Dreams—X
- ● STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X

WSEZ—Winston Salem (R Ziegler—MD)

- ★★ BILLY SQUIER—The Stroke 21 14
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 24 19
- ★ JUICE NEWTON—Queen Of Hearts 16 13
- ★ PABLO CRUISE—Cool Love 19 16
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 18 15
- ●● BEACH BOYS—Medley
- ●● FRANKE & THE KNOCKOUTS—You're My Girl
- ● ELTON JOHN—Chloe—E
- ● STEVIE NICKS—Stop Draggin My Heart Around—E
- ★ EDDIE RABBITT—Step By Step—X
- ● GARY WRIGHT—Really Wanna Know You—D 33
- ● JIM STEINMAN—Rock n roll Dreams Come Through
- ● RAY PARKER JR & RAYDIO—That Old Song—E
- ● JOURNEY—Who s Crying Now—D 34
- ● SILVER CONDOR—You Could Take My Heart Away—D 35
- ★ ELECTRIC LIGHT ORCHESTRA—Hold On Tight

WANS—Anderson (B McCown—MD)

- ★★ MARTY BALIN—Hearts 1 1
- ★★ POINTER SISTERS—Slow Hand 5 4
- ★ PHIL COLLINS—In The Air Tonight 13 10
- ★ ALABAMA—Feels So Right 18 13
- ★ BILLY SQUIER—The Stroke 10 6
- ●● THE BEACH BOYS—Medley
- ●● THE ALLMAN BROTHERS BAND—Straight From The Heart
- ★ STEVIE NICKS—Stop Draggin My Heart Around—X
- ★ EDDIE RABBITT—Step By Step—X
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—E
- ● SHEENA EASTON—For Your Eyes Only
- ● FRANKE & THE KNOCKOUTS—You're My Girl—X
- ● AL JARREAU—We re In This Love Together—X
- ● JOURNEY—Who s Crying Now—D 30
- ● RAY PARKER JR & RAYDIO—That Old Song—E
- ● STYX—Nothing Ever Goes As Planned—E
- ● GINO VANNELLI—Nightwalker—E
- ● COMMODORES—Lady—D 28
- ● REX SMITH/RACHEL SWEET—Everlasting Love—X
- ● TUBES—Don't Want To Wait Anymore—D 29
- ● ROBBIE PATTON—Don't Give It Up—E

KLAZ FM(Z98)—Little Rock (K Kurtis—MO)

- ★★ COMMODORES—Lady 21 15
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 27 21
- ★ TUBES—Don't Want To Wait Anymore 32 27
- ★ GARY WRIGHT—Really Wanna Know You 34 31
- ★ FOREIGNER—Urgent 31 26
- ●● BEACH BOYS—Medley
- ●● RAY PARKER JR & RAYDIO—That Old Song
- ● STEVIE NICKS—Stop Draggin My Heart Around—D 35
- ★ EDDIE RABBITT—Step By Step—D 39
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 38
- ● SILVER CONDOR—You Could Take My Heart Away—D 40
- ● ROBBIE PATTON—Don't Give It Up—D 32

WWKX(KX104)—Nashville (J Anthony—MO)

- ★★ FRANKIE SMITH—Double Dutch Bus 10 1
- ★★ BILLY SQUIER—The Stroke 14 2
- ★ ROBBIE PATTON—Don t Give It Up D 25
- ★ RONNIE MILSAP—No Gettin' Over Me 23 15
- ★ STACY LATTISAW—Love On A Two Way Street 23 15
- ●● EDDIE RABBITT—Step By Step
- ●● ALABAMA—Feels So Right
- ● STEVIE NICKS—Stop Draggin My Heart Around—X
- ● BEACH BOYS—Medley—X
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—X
- ● DON FELDER—Heavy Metal—E
- ● SHEENA EASTON—For Your Eyes Only
- ● FRANKE & THE KNOCKOUTS—You re My Girl—D 30
- ● RAY PARKER JR & RAYDIO—That Old Song—X
- ● MAC DAVIS—Secrets
- ● POINT BLANK—Nicole—X
- ● AFTERNOON DELIGHTS—General Hospi tale—X
- ● BALANCE—Breaking Away

WHBQ—Memphis (C. Duvall—PO)

- ★★ POINTER SISTERS—Slow Hand 5 4
- ★★ KENNY ROGERS—I Don t Need You 3 2
- ★ JUICE NEWTON—Queen Of Hearts 9 8
- ★ RONNIE MILSAP—No Gettin Over Me 10 9
- ★ CARPENTERS—Touch Me When We re Dancing 13 12
- ●● ELTON JOHN—Chloe—14

WNOE—Knoxville (S Majors—MO)

No List

WRJZ—Knoxville (L. Billman—MO)

- ★★ COMMODORES—Lady 14 8
- ★★ KENNY ROGERS—I Don t Need You 2 2
- ★ ALABAMA—Feels So Right 4 3
- ★ RONNIE MILSAP—No Gettin Over Me 5 4

- ★ JOEY SCARBURY—Theme From Greatest American Hero 1 1
- ●● ELTON JOHN—Chloe
- ●● DIANA ROSS/LIONEL RICHIE—Endless Love—30
- ● TOM PETTY & THE HEARTBREAKERS—A Woman In Love
- ● PAT BENATAR—Fire & Ice—D 24
- ● ROBBIE PATTON—Don't Give It Up—X
- ● SAD CAFE—La Di Da—D 29
- ● STYX—Nothing Ever Goes As Planned
- ● JAMES TAYLOR—Summer s Here—E
- ● JOURNEY—Who's Crying Now—D 28
- ● MICKEY GILLEY—You Don t Know Me
- ● PURE PRAIRIE LEAGUE—You're Mine Tonight—E
- ● FRANKE & THE KNOCKOUTS—You re My Girl—E
- ● SHEENA EASTON—For Your Eyes Only—D 26
- ● DON FELDER—Heavy Metal
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—X
- ★ EDDIE RABBITT—Step By Step—E
- ● FOREIGNER—Waiting For A Girl Like You—E
- ● STEVIE NICKS—Stop Draggin My Heart Around—X

WSKZ(KZ 106)—Chattanooga (D Caroll—MO)

- ★★ JOURNEY—Who s Crying Now 24 19
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 27 16
- ★ FOREIGNER—Urgent 17 14
- ★ RONNIE MILSAP—No Gettin' Over Me 12 9
- ★ PABLO CRUISE—Cool Love 18 15
- ●● ROBBIE PATTON—Don t Give It Up—27
- ★● COMMODORES—Lady—23
- ● BLACKFOOT—Fly Away—D 30
- ● GARY U.S. BONDS—Jole Blon—X
- ● GINO VANNELLI—Nightwalker
- ★ JIM STEINMAN—Rock n roll Dreams Come Through—29
- ● JEFFERSON STARSHIP—Stranger—E
- ● ALLMAN BROTHERS—Straight From The Heart

WERC—Birmingham (A. Karrh—MO)

- ★★ RONNIE MILSAP—No Gettin' Over Me 20 13
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 17 11
- ★ ALABAMA—Feels So Right 29 22
- ★ GARY WRIGHT—Really Wanna Know You 24 18
- ★ FOREIGNER—Urgent 13 9
- ★● ELTON JOHN—Chloe—30
- ●● EDDIE RABBITT—Step By Step
- ● STEVIE NICKS—Stop Draggin My Heart Around—D 27
- ★ THE A'S—A Woman's Got The Power—E
- ● ROBBIE PATTON—Don t Give It Up—D 29
- ● GARY U.S. BONDS—Jole Blon—E
- ● SAD CAFE—La Di Da
- ★ JEFFERSON STARSHIP—Stranger—X
- ● GREG KIHN BAND—The Breakup Song—E
- ● AL JARREAU—We re In This Love Together—E
- ★ PURE PRAIRIE LEAGUE—You're Mine Tonight—E
- ★ FRANKE & THE KNOCKOUTS—You're My Girl
- ● DON FELDER—Heavy Metal
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 28
- ★ LULU—I Could Never Miss You

WKXX(KXX106)—Birmingham (C. Trane—MO)

- ★★ ALABAMA—Feels So Right 29 22
- ★★ RONNIE MILSAP—No Gettin' Over Me 20 13
- ★ FOREIGNER—Urgent 13 9
- ★ GINO VANNELLI—Nightwalker 28 24
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 17 11
- ●● ELTON JOHN—Chloe—30
- ●● DON FELDER—Heavy Metal
- ● STEVIE NICKS—Stop Draggin My Heart Around—D 27
- ● EDDIE RABBITT—Step By Step
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 28
- ● FRANKE & THE KNOCKOUTS—You re My Girl
- ● PURE PRAIRIE LEAGUE—You re Mine Tonight—E
- ● AL JARREAU—We're In This Love Together—X
- ● GREG KIHN BAND—The Breakup Song—X
- ● LULU—I Could Never Miss You
- ● THE A'S—A Woman s Got The Power—E
- ● ROBBIE PATTON—Don I Give It Up—D 29
- ● GARY U.S. BONDS—Jole Blon—E
- ● SAD CAFE—La Di Da
- ● JEFFERSON STARSHIP—Stranger—E

WSGN—Birmingham (S. Bewby—MO)

- ★★ KENNY ROGERS—I Don't Need You 6 1
- ★★ RONNIE MILSAP—No Gettin' Over Me 10 5
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 18 13
- ★ JOHN DENVER—Some Days Are Diamonds 15 10
- ★ COMMODORES—Lady 14 7
- ●● ELTON JOHN—Chloe
- ●● RAY PARKER JR & RAYDIO—That Old Song
- ● THE BEACH BOYS—Medley—D 27
- ● STEVIE NICKS—Stop Draggin My Heart Around—D 25
- ● EDDIE RABBITT—Step By Step—D 29
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—D 26
- ● JOURNEY—Who s Crying Now—D 28
- ● LULU—I Could Never Miss You—E

- ● GEORGE HARRISON—Teardrops
- ● VOGGUE—Dancin The Night Away

WAAY—Huntsville (J. Kendrichs—MO)

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 29 15
- ★★ KENNY ROGERS—I Don't Need You 7 2
- ★ RONNIE MILSAP—No Gettin' Over Me 8 5
- ★ COMMODORES—Lady 13 7
- ★ PABLO CRUISE—Cool Love 26 18
- ●● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ●● EDDIE RABBITT—Step By Step
- ● STEVIE NICKS—Stop Draggin' My Heart Around—D 29
- ● BLACKFOOT—Fly Away—D 30
- ★ BEACH BOYS—Medley
- ● SHEENA EASTON—For Your Eyes Only—X
- ● ELTON JOHN—Chloe—X
- ● FRANKE & THE KNOCKOUTS—You're My Girl—D 27
- ● PURE PRAIRIE LEAGUE—You re Mine Tonight—X
- ● SILVER CONDOR—You Could Take My Heart Away
- ● JOURNEY—Who's Crying Now—D 24
- ● BILLY SQUIER—The Stroke—X
- ● GREG KIHN BAND—The Breakup Song—D 26
- ● RAY PARKER JR. & RAYDIO—That Old Song—D 28
- ● RANDY VANWARMER—Suzi—E
- ● ROBBIE PATTON—Don't Give It Up—X
- ● TUBES—Don't Want To Wait Anymore—E
- ● GARY U.S. BONDS—Jole Blon—E
- ● POINT BLANK—Nicole—X
- ● STYX—Nothing Ever Goes As Planned—X
- ● JOHN DENVER—Some Days Are Diamonds
- ● LULU—I Could Never Miss You

WHHY—Montgomery (K. Thomas—MO)

No List

WJDX—Jackson (L. Adams—MD)

- ★★ STACY LATTISAW—Love On A Two Way Street 27 20
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 23 17
- ★ JUICE NEWTON—Queen Of Hearts 14 12
- ★ KENNY ROGERS—I Don t Need You 11 8
- ●● PABLO CRUISE—Cool Love—27
- ●● MOODY BLUES—Gemini Dream—29
- ● JOURNEY—Who's Crying Now

WBJW(BJ-105)—Orlando (T Long—MO)

- ★★ OAK RIDGE BOYS—Elvira 2 1
- ★★ SHEENA EASTON—For Your Eyes Only 34 24
- ★ JUICE NEWTON—Queen Of Hearts 25 20
- ★ COMMODORES—Lady 13 10
- ★ POINTER SISTERS—Slow Hand 12 9
- ●● STEVIE NICKS—Stop Draggin My Heart Around—39
- ●● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—35
- ● SILVER CONDOR—You Could Take My Heart Away
- ● JOURNEY—Who's Crying Now
- ● ICEHOUSE—We Can Get Together—X
- ● GARY WRIGHT—Really Wanna Know You
- ● GARY O.—Pay You Back With Interest
- ★ GARY U.S. BONDS—Jole Blon—D 36
- ● BLACKFOOT—Fly Away
- ● THE AFTERNOON DELIGHTS—General Hospi tale—D 37
- ● ROBBIE PATTON—Don't Give It Up—X
- ● SANTANA—The Sensitive Kind
- ● LULU—I Could Never Miss You

WRBQ(Q-105)—Tampa (P. McKay—MD)

- ★★ COMMODORES—Lady 18 10
- ★★ FOREIGNER—Urgent 19 13
- ★ STACY LATTISAW—Love On A Two Way Street 10 8
- ★ REO SPEEDWAGON—Don t Let Him Go 14 12
- ★ REX SMITH/RACHEL SWEET—Everlasting Love 12 9
- ●● SHEENA EASTON—For Your Eyes Only—24
- ●● DENIECE WILLIAMS—Silly—23
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—27
- ● EDDIE RABBITT—Step By Step—25
- ● FRANKE & THE KNOCKOUTS—You're My Girl 26

WIVY(T103)—Jacksonville (O Scott—MO)

- ★★ COMMODORES—Lady 16 13
- ★★ PABLO CRUISE—Cool Love 21 16
- ★ RONNIE MILSAP—No Gettin Over Me 27 21
- ★ AIR SUPPLY—The One That You Love 1 1
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 23 19
- ●● STEVIE NICKS—Stop Draggin My Heart Around 38
- ●● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—39
- ● RICK JAMES—Give It To Me Baby—D 40

WKXY—Sarasota (T Williams—MO)

- ★★ BILLY SQUIER—The Stroke 2 1
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 3 2
- ★ STEVIE NICKS—Stop Draggin My Heart Around 23 16
- ★ JUICE NEWTON—Queen Of Hearts 9 7
- ★ FOREIGNER—Urgent 16 14
- ●● ELECTRIC LIGHT ORCHESTRA—Hold On Tight—29

- ●● JOURNEY—Who s Crying Now—26
- ● EDDIE RABBITT—Step By Step—D 27
- ● DON FELDER—Heavy Metal—X
- ● SILVER CONDOR—You Could Take My Heart Away—X
- ● CARPENTERS—Touch Me When We re Dancing—X
- ● RAY PARKER JR. & RAYDIO—That Old Song—D 28
- ★ GARY O—Pay You Back With Interest
- ★ LARRY JOHN McNALLY—Just Like Paradise—E
- ● BLACKFOOT—Fly Away—X
- ● OZZY OSBOURNE—Crazy Train—E
- ● BALANCE—Breaking Away—X
- ● THE A'S—A Woman s Got The Power—X

WAXY—Ft. Lauderdale (R. Shaw—PO)

- ★★ ALAN PARSONS PROJECT—Time 12 7
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 15 9
- ★ RONNIE MILSAP—No Gettin Over Me 26 17
- ★ STACY LATTISAW—Love On A Two Way Street 23 16
- ★ JOURNEY—Who s Crying Now 24 22
- ●● STEVIE NICKS—Stop Draggin My Heart Around
- ●● BEACH BOYS—Medley
- ● REX SMITH/RACHEL SWEET—Everlasting Love
- ● LULU—I Could Never Miss You

WZGC(Z93)—(S. Davis—MD)

- ★★ JUICE NEWTON—Queen Of Hearts 21 16
- ★★ BILLY SQUIER—The Stroke 17 9
- ★ CARPENTERS—Touch Me When We're Dancing 29 25
- ★ RONNIE MILSAP—No Gettin' Over Me 20 17
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 28 18
- ●● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ●● JOHN SCHNEIDER—It's Now Or Never
- ● PAT BENATAR—Fire & Ice—D 28
- ● BLACKFOOT—Fly Away—D 27
- ● PHIL COLLINS—In The Air Tonight—X
- ● PABLO CRUISE—Cool Love
- ● ROBBIE PATTON—Don t Give It Up—D 29
- ● RAY PARKER JR. & RAYDIO—That Old Song—E
- ● STEVIE NICKS—Stop Draggin My Heart Around
- ● EDDIE RABBITT—Step By Step

WMC-FM(FM100)—Memphis (T. Prestigiacomo—MD)

- ★★ CARPENTERS—Touch ME When We re Dancing 25 20
- ★★ RONNIE MILSAP—No Gettin Over Me 19 15
- ★ JUICE NEWTON—Queen Of Hearts 15 9
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 10 5
- ★ ALAN PARSONS PROJECT—Time 17 12
- ●● ELTON JOHN—Chloe
- ●● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ● PAT BENATAR—Fire & Ice—E
- ● PHIL COLLINS—In The Air Tonight—E
- ● REO SPEEDWAGON—Don't Let Him Go—E
- ● FOREIGNER—Urgent—E
- ● FRANKE & THE KNOCKOUTS—You re My Girl

WMAK FM—Nashville (S. Davis—MO)

- ★★ FOREIGNER—Urgent 0 23
- ★★ COMMODORES—Lady 15 10
- ★ RONNIE MILSAP—No Gettin Over Me 12 9
- ★ AFTERNOON DELIGHTS—General Hospi tale 0 26
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 20 13
- ●● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ●● AL JARREAU—We re In This Love Together
- ● PAT BENATAR—Fire & Ice—X
- ● STEVIE NICKS—Stop Draggin My Heart Around—X
- ★ EDDIE RABBITT—Step By Step
- ★ SHEENA EASTON—For Your Eyes Only—D 29
- ● FRANKE & THE KNOCKOUTS—You're My Girl
- ● PURE PRAIRIE LEAGUE—You're Mine Tonight
- ● JOURNEY—Who s Crying Now—X
- ● DEBRA LAWS—Very Special—X
- ● SANTANA—The Sensitive Kind—E
- ● GREG KIHN BAND—The Breakup Song—E
- ● RAY PARKER JR. & RAYDIO—That Old Song—X
- ● STYX—Nothing Ever Goes As Planned—X
- ● GARY WRIGHT—Really Wanna Know You—E
- ● THE A'S—A Woman's Got The Power—X
- ★ PABLO CRUISE—Cool Love—E
- ● PHIL COLLINS—In The Air Tonight—E

WHYI(Y 100)—Miami (M Shands—MD)

- ★● DIANA ROSS/LIONEL RICHIE—Endless Love 19 15
- ★★ DENIECE WILLIAMS—Silly 13 11
- ★ RICK JAMES—Give It To Me Baby 10 6
- ★ KENNY ROGERS—I Don t Need You 18 14
- ★ MARTY BALIN—Hearts 21 16
- ●● STEVIE NICKS—Stop Draggin My Heart Around—36
- ●● AL JARREAU—We re In This Love Together—38
- ● MARY WILSON—Peter The Meter Reader—E
- ● BRUCE BAUM—Marty Feldmen Eyes—E

CHARITY GAME—WPLJ-FM DJ Pat St. John, center, shakes hands with John Phillips after St. John and WPLJ jock Jimmy Fink left, presented a check for $500 for Fair Oaks, a drug rehabilitation center. Mackenzie and John Phillips accepted the check for the center. The presentation followed a softball game when the WPLJ Rockers tied 7-7 with the Fair Oaks Abusers.

Mike Harrison

Clear Your Desks For A Pop Quiz

LOS ANGELES—Now that the FCC has added the First Phone to its growing list of defunct broadcast licenses, joining the ranks of such legendary documents as the historic Third Phone With Broadcast Endorsement (remember the infamous Element 9?) in paper-shuffling antiquity, I figured I would step in and fill the examination gap by constructing an all-purpose radio awareness test.

This multiple choice quiz can be used by prospective employers to determine whether candidates for positions at their stations are suitable for radio. It can also be used at staff meetings to spark discussion and provide a basis for comparing notes. Answers may appear in next week's column.

1) Who owns the airwaves?
a the government
b. the public
c. broadcasters
d. birds
e. none of the above

2) Who has the last word in programming a station?
a. the general manager
b. the owner
c. the program director
d. the general manager's wife
e. the owner's kids

3) Who is the chief engineer?
a. the guy who runs the board
b. the guy who fixes the equipment
c. the guy who's angry because the FCC abolished First Phones
d. the fattest guy on the staff who has lots of tools in his pockets and whose pants don't always cover the top third of his behind
e. most of the above

4) What does a consultant do?
a scare the competition
b. scare the staff
c. take the credit
d. take the money
e. run

5) Why are record promoters so nice to you?
a. because of your fabulous personality
b. because they love radio people
c. because of the chair you occupy
d. because they want to get their records played
e. because they want to get their records reported

6) what is obscene?
a. everything ever recorded by George Carlin
b. nothing ever recorded by the Rolling Stones
c. foul language used for shocking purposes
d. foul language used within an artistic context

7) What is the purpose of requests and request lines?
a. to help stations stay in touch with their listeners
b to give lonely listeners a place to call
c. to improve the social life of disk jockeys
d. to distract the hell out of disk jockeys
e. no purpose whatsoever

8) Why should radio programmers do research?
a to prove what they originally thought is correct
b. to prove what the general manager thinks is wrong
c. to fill the time and justify drawing a substantial paycheck
d. because everyone else in radio says they do it
e. because they don't know what to do without it

9) Why run syndication?
a. because it's cheap or free and can't be passed up
b. because it's expensive and therefore must be good
c. to prevent the competition from getting the good shows
d. to give the in-house staff some time off

Chester, Pa. To Get 'Community' AMer

CHESTER, PA Delaware County, bordering Philadelphia, soon will get its own 24-hour "community" radio station based here Robert Altman, currently vice president and general manager of WNAR-AM in neighboring Norristown, Pa., announced the plans for the 1 KW station, which left the air as WQIQ-AM Once known as WEEZ, WQIQ finally went off the air with a "hodgepodge" program policy.

Altman, who will leave WNAR next year, said the local station will have a new set of call letters and a new format when it returns to the air in September or October. He said he is considering affiliating with one of the new satellite networks that provide a wide variety of programming

e. because it's there

10) Who should programmers program to?
a. other programmers
b. the people who listen to them
c. the people who don't listen to them
d. the trades
e. independent promotion executives.

Goodphone Commentaries

How To Communicate

By JACK CRAWFORD

NASHVILLE In a previous Goodphone Commentary, I made a number of observations on the general lack of true communicators in the radio industry. Having recently re-tread it, I must admit that I was remiss in pointing out a problem, but not offering any means for solving it.

Since the problem still exists, perhaps the following suggestions can provide food for thought to aspiring radio communicators and, at the same time, will stimulate other programmers and managers to respond with ideas and techniques they have found effective in training and developing their own air talent.

The basic problem may begin as one of semantics The two job titles most often used when referring to people who are on the radio are announcers and disk jockeys.

According to Webster, an announcer is "one that introduces television or radio programs, makes commercial announcements, reads news summaries and gives station identification." A disk jockey, on the other hand, is defined as "a person who conducts and announces a radio or television program of musical recordings, often with interspersed comments not relating to music."

Neither of these dictionary-based job descriptions is an accurate definition of what successful broadcasters are looking for in the people they hire to create, produce and deliver the end product which is supposed to be an exciting, vibrant radio station that is involved with its community and communicates with its listeners.

Announcers are generally sterile, bland, mechanical and cold; disk jockeys tend to be hyped, artificial, self-centered and cold.

People (listeners) can't really relate to either of these. They can only relate to other people who are friendly, conversational, humorous, sincere, caring and warm.

Much of the mechanical sound of an announcer comes from being more concerned with the delivery of the message than with actually communicating the meaning of the message to the listeners

Copy is nothing more than words that help express an idea It really doesn't matter if the copy is prepared on paper or in the communicator's mind. The important thing is that the copy is not an end in itself, it is only a tool which helps the communicator project an idea to the listeners.

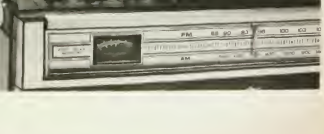
It is easy to fall into the prevailing trap of becoming so absorbed in the copy and the way in which it is delivered that one loses touch with the very people with whom one is trying to communicate. Master communi-

(Continued on page 29)

"...82° under sunny skies at 2:05. And now turning to the Radio Advertising News, a November 1980 Harvey Research, Personal Interview Study reveals that 81% of agency and advertiser executives use SRDS Spot Radio Rates and Data when selecting individual radio stations for national and regional advertising campaigns. With that kind of timely use, it makes sense to this reporter for radio stations to advertise in SRDS Spot Radio Rates and Data today. Harvey Study copies available from your SRDS representative"

STANDARD RATE & DATA SERVICE, INC.
5201 Old Orchard Road/Skokie, IL 60077
(312) 470-3100

SRDS the media's medium



Survey For Week Ending 8/1/81

Billboard® Rock Albums & Top Tracks (TM)

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form, or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	3	3	**FOREIGNER**—4, Atlantic
2	5	3	**PAT BENATAR**—Precious Time, Chrysalis
3	1	9	**THE MOODY BLUES**—Long Distance Voyager, Threshold
4	6	14	**BILLY SQUIER**—Don't Say No, Capitol
5	2	12	**TOM PETTY & THE HEARTBREAKERS**—Hard Promises, Backstreet/MCA
6	8	6	**BLUE OYSTER CULT**—Fire Of Unknown Origin, Columbia
7	11	18	**THE GREG KIHN BAND**—Rockhnroll, Beserkley
8	NEW ENTRY		**JOURNEY**—Escape, Columbia
9	4	12	**JOE WALSH**—There Goes The Neighborhood, Asylum
10	9	16	**SANTANA**—Zebop, Columbia
11	14	4	**BLACKFOOT**—Marauder, Atco
12	15	11	**SQUEEZE**—Eastside Story, A&M
13	7	11	**VAN HALEN**—Fair Warning, Warner Bros
14	10	20	**PHIL COLLINS**—Face Value, Atlantic
15	12	16	**JEFFERSON STARSHIP**—Modern Times, RCA/Grunt
16	13	10	**THE TUBES**—The Completion Backward Principle, Capitol
17	NEW ENTRY		**STEVIE NICKS**—Bella Donna, Modern Records
18	17	14	**OZZY OSBORNE**—Blizzard Of Oz, Jet
19	16	20	**REO SPEEDWAGON**—Hi Infidelity, Epic
20	NEW ENTRY		**THE MICHAEL STANLEY BAND**—Northcoast, EMI/America
21	21	7	**JIM STEINMAN**—Bad For Good, Epic/Cleveland International
22	20	9	**PETER FRAMPTON**—Breaking All The Rules, A&M
23	24	7	**THE A'S**—A Woman's Got The Power, Arista
24	18	16	**AC/DC**—Dirty Deeds Done Dirt Cheap, Atlantic
25	23	8	**GEORGE HARRISON**—Somewhere In England, Dark Horse
26	NEW ENTRY		**ZZ TOP**—El Loco, Warner Bros.
27	33	8	**JOHNNY VAN ZANT BAND**—Round Two, Polydor
28	25	20	**RUSH**—Moving Pictures, Mercury
29	27	20	**STYX**—Paradise Theatre, A&M
30	34	20	**RICK SPRINGFIELD**—Working Class Dog, RCA
31	26	5	**ICEHOUSE**—Icehouse, Chrysalis
32	30	3	**FOGHAT**—Girls to Chat and Boys to Bounce, Bearsville
33	35	5	**OIESEL**—Watts In A Tank, Regency
34	19	6	**MARTY BALIN**—Balin, EMI/America
35	36	6	**ELTON JOHN**—The Fox, Geffen
36	32	3	**VOLUNTEER JAM 7**—Various Artists, Epic
37	29	6	**DANNY JOE BROWN**—Danny Joe Brown & the Danny Joe Brown Band, Epic
38	37	5	**JIM MESSINA**—Messina, Warner Bros
39	40	3	**GARY WRIGHT**—The Right Place, Warner Bros.
40	43	2	**POCO**—Blue And Grey, MCA
41	NEW ENTRY		**JON & VANGELIS**—The Friends of Mr. Cairo, Polydor
42	38	20	**.38 SPECIAL**—Wild Eyed Southern Boys, A&M
43	47	2	**BALANCE**—Balance, Portrait/Epic
44	39	4	**THE JOE PERRY PROJECT**—I've Got The Rock'n Rolls Again, Columbia
45	NEW ENTRY		**PABLO CRUISE**—Reflector, A&M
46	42	16	**POINT BLANK**—American Excess, MCA
47	41	11	**DAVID LINDLEY**—El Rayo-X, Asylum
48	45	19	**LOVERBOY**—Loverboy, Columbia
49	49	7	**SILVER CONDOR**—Silver Condor, Columbia
50	44	7	**IRON MAIDEN**—Killers, Harvest

Top Adds

1	**HEAVY METAL**—Soundtrack, Full Moon/Asylum
2	**ZZ TOP**—El Loco, Warner Bros.
3	**JOURNEY**—Escape, Columbia
4	**RICKIE LEE JONES**—Pirates, Warner Bros
5	**THE MICHAEL STANLEY BAND**—Northcoast, EMI/America
6	**THE RAMONES**—Pleasant Dreams, Sire
7	**DEF LEPPARD**—High 'n' Dry, Mercury
8	**SAO CAFE**—Sad Cafe, Swan Song
9	**STEVIE NICKS**—Bella Donna, Modern Records
10	**THE GO GO'S**—Beauty and the Beat, IRS

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	3	**FOREIGNER**—Urgent, Atlantic
2	4	3	**PAT BENATAR**—Fire and Ice, Chrysalis
3	2	9	**THE MOODY BLUES**—The Voice, Threshold
4	NEW ENTRY		**STEVIE NICKS/TOP PETTY**—Stop Draggin' My Heart Around, Modern Records
5	11	14	**THE GREG KIHN BAND**—The Break Up Song, Beserkley
6	7	5	**BLUE OYSTER CULT**—Burning For You, Columbia
7	5	12	**TOM PETTY & THE HEARTBREAKERS**—A Woman In Love, Backstreet/MCA
8	NEW ENTRY		**JOURNEY**—Who's Crying Now, Columbia
9	6	12	**BILLY SQUIER**—The Stroke, Capitol
10	10	4	**BLACKFOOT**—Fly Away, Atco
11	9	7	**SQUEEZE**—Tempted, A&M
12	8	19	**PHIL COLLINS**—In The Air Tonight, Atlantic
13	3	12	**JOE WALSH**—A Life Of Illusion, Asylum
14	12	10	**THE TUBES**—Talk To You Later, Capitol
15	18	9	**THE MOODY BLUES**—Gemini Dream, Threshold
16	13	14	**BILLY SQUIER**—In The Dark, Capitol
17	NEW ENTRY		**JOURNEY**—Stone In Love, Columbia
18	33	3	**GARY WRIGHT**—I Really Want To Know You, Warner Bros.
19	NEW ENTRY		**DON FELDER**—Heavy Metal, Full Moon/Asylum
20	14	16	**SANTANA**—Winning, Columbia
21	16	16	**OZZY OSBORNE**—Crazy Train, Jet
22	21	10	**JIM STEINMAN**—Rock 'N Roll Dreams Come Through, Epic/Cleveland Int'l
23	27	20	**RUSH**—Tom Sawyer, Mercury
24	25	7	**THE A'S**—A Woman's Got the Power, Arista
25	28	6	**DANNY JOE BROWN**—Edge Of Sundown, Epic
26	59	2	**PABLO CRUISE**—Cool Love, A&M
27	32	3	**FOGHAT**—Live Now Pay Later, Bearsville
28	23	9	**VAN HALEN**—Unchained, Warner Bros
29	17	14	**JEFFERSON STARSHIP**—Stranger, Grunt/RCA
30	44	3	**MICK FLEETWOOD**—Rattlesnake Shake, RCA
31	15	8	**PETER FRAMPTON**—Breaking All The Rules, A&M
32	36	3	**OIESEL**—Sausalito Summer Night, Regency
33	45	2	**PDCD**—Widowmaker, MCA
34	20	8	**MARTY BALIN**—Hearts, EMI/America
35	30	17	**AC/DC**—Dirty Deeds Done Dirt Cheap, Atlantic
36	26	11	**VAN HALEN**—Mean Street, Warner Bros
37	38	5	**.38 SPECIAL**—Fantasy Girl, A&M
38	43	20	**REO SPEEDWAGON**—Don't Let Him Go, Epic
39	NEW ENTRY		**UNION**—Main Street U.S.A., Portrait
40	47	2	**PAT BENATAR**—Promises In The Dark, Chrysalis
41	50	2	**FOREIGNER**—Juke Box Hero, Atlantic
42	49	7	**BILLY SQUIER**—My Kind of Lover, Capitol
43	22	14	**TOM PETTY & THE HEARTBREAKERS**—The Waiting, Backstreet/MCA
44	42	3	**PAT BENATAR**—Just Like Me, Chrysalis
45	NEW ENTRY		**ICEHOUSE**—Icehouse, Chrysalis
46	19	10	**VAN HALEN**—So This Is Love, Warner Bros
47	24	20	**RICK SPRINGFIELD**—Jessie's Girl, RCA
48	53	2	**PAT BENATAR**—Take It Any Way You Want It, Chrysalis
49	31	3	**IRON MAIDEN**—Wrath Child, Harvest
50	NEW ENTRY		**FOREIGNER**—Night Life, Atlantic
51	41	7	**JOHNNY VAN ZANT BAND**—Right or Wrong, Polydor
52	56	2	**THE CHARLIE DANIELS BAND**—Sweet Home Alabama, Epic
53	NEW ENTRY		**THE MICHAEL STANLEY BAND**—Heartland, EMI/America
54	29	14	**GARY U.S. BONOS**—This Little Girl, EMI/America
55	46	13	**DAVID LINDLEY**—Mercury Blues, Asylum
56	35	3	**HALL & OATES**—You Make My Dreams, RCA
57	37	5	**SILVER CONDOR**—For The Sake Of Survival, Columbia
58	NEW ENTRY		**JOE VITALE**—Lady On The Rock, Elektra
59	48	5	**THE MOODY BLUES**—22,000 Days, Threshold
60	39	7	**POINT BLANK**—Nicole, MCA

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.

Radio Specials

A weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

July 27. **Heart**, Mary Turner Off The Record, Westwood One, one hour.

July 31-Aug 2. **Johnny Cash**, Jamboree U.S.A., Starfleet Blair, one hour.

July 31-Aug. 2. **Hall & Oates**, Encore Performance, NBC Source, 90 minutes.

Aug. 1. **Oak Ridge Boys**, Silver Eagle, ABC Entertainment, 90 minutes.

Aug. 1-2. **Jeannie C. Riley**, Country Sessions, NBC, one hour.

Aug. 1-2. **Deborah Harry**, Robert W Morgan Special Of The Week, Watermark, one hour.

Aug. 2. **Paul Simon, Phoebe Snow** in interviews; **Robert Kraft** in performance, Best of Robert Klein, Froben Enterprises, one hour.

Aug. 3. **Grateful Dead**, Mary Turner Off The Record, Westwood One, one hour.

Aug. 7-9. **Charlie Daniels**, NBC Source, two hours.

Aug. 7-9. **Johnny Russell**, Jamboree U.S.A., Starfleet Blair, one hour.

Aug. 8. **REO Speedwagon**, concert, NBC Source (simulcast with Warner Amex MTV cable), 90 minutes.

Aug. 8. **Blue Oyster Cult**, Coca-Cola Night On The Road, ABC FM, two hours.

Aug. 8-9. **Hall & Oates**, Between the Lines, CBS, 26-part series of four minute interviews.

Aug 8-9. **Smokey Robinson**, Robert W Morgan Special Of The Week, Watermark, one hour.

Aug 9. **Supertramp, Pat Metheny**, in interviews, Robert Klein, Froben Enterprises, one hour.

Aug. 10. **Santana**, Mary Turner Off The Record, Westwood One, one hour.

Aug. 14-16. **Ozzy Osbourne**, concert, NBC Source, 90 minutes.

Aug. 14-16. **Bobby Goldsboro**, Jamboree U.S.A., Starfleet Blair, one hour.

Aug. 15. **Alabama**, Silver Eagle, ABC Entertainment, 90 minutes.

Aug. 15-16. **Beach Boys**, Robert W Morgan Special Of The Week, Watermark, One hour.

Aug. 15-16. **Hall & Oates**, The Hot Ones, RKO, two hours.

Aug. 16. **Knack, Gary Wright** in interviews; **Kenny Rankin** in performance, Robert Klein, Froben Enterprises, one hour.

Aug 17. **Pat Benatar**, Mary Turner Off The Record, Westwood One, one hour.

Aug. 21-23. **Ted Nugent**, NBC Source, two hours.

Aug. 21-23. **Box Car Willie**, Jamboree U.S.A., Starfleet Blair, one hour.

Aug. 22-23. **Hall & Oates**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Aug. 24. **Ted Nugent**, Mary Turner Off The Record, Westwood One, one hour.

Aug. 28-30. **Stevie Nicks**, NBC Source, two hours.

Aug. 28-30. **Freddie Hart**, Jamboree U.S.A., Starfleet Blair, one hour.

Aug. 29. **Kim Carnes**, Robert W Morgan Special Of The Week, Watermark, one hour.

Aug. 29. **Crystal Gayle**, Silver Eagle Encore, ABC Entertainment, 90 minutes.

Goodphone Commentaries

● *Continued from page 27*

cators talk to their listeners instead of announcing to them.

One of the first suggestions most people get upon beginning a career in radio broadcasting is to practice reading aloud from a newspaper. This is supposed to help them develop their skills in the oral interpretation of the printed word.

But there's a fallacy in this technique. The style used in newspaper journalism is not designed for the spoken word. In fact, there is a great deal of difference between the styles used by newspaper and broadcast journalists.

My suggestion for a better source of material to help radio broadcasters' oral delivery is children's story books. These are normally written with the knowledge that they will be read aloud. Their style far more approximates the spoken word than newspapers do.

The key here is to go beyond just reading the words to the story aloud. That lacks emotion and excitement. It doesn't stimulate the listener.

The way to do that is to tell the story to the listener, not just read it, using the words on the page as simply a tool to keep the story coherent. A story has to have life to it. It's okay to be emotional and dramatic, as long as it's realistic.

Go ahead, try it with a live audience of two or three youngsters. First read the story straight, concentrating on the words and the mechanics of your delivery. Then try telling the story, as opposed to simply reading it, using the words as nothing more than a behind-the-scenes guide. And put some appropriate feeling into the delivery. See for yourself how the listeners respond to each of these two different approaches.

Now, don't get hung up on the fact that it's a children's story. Keep in mind that the form and content is specifically targeted to the audience to whom you are presenting it. This approach remains valid on the air if the form and content of the show is as well-targeted to the radio audience as the children's story was to its in-person listeners.

Also, don't let the fact that you have literally thousands of people listening to the station make you think that you are talking to a crowd (which, quite understandably, inhibits one-on-one communication). Those thousands of people are mostly listening alone or in groups of only a handful of persons.

The end result of the type of practice can bring a disk jockey or announcer closer to talking to the radio listener, telling them about the weather, the public services available to them, all the reasons they should be listening to the radio station and pave the way toward achieving higher levels of spontaneous, creative and original communication beyond just oral interpretation.

When listeners are related to on a personal level, in addition to being provided with the music and information they expect, they don't have any reason to look (or listen) elsewhere.

While these ideas may not be revolutionary, they will serve their purpose if they help even one announcer/disk jockey become more of a communicator. And if it encourages other programmers and managers to offer their suggestions, we'll all benefit as an industry.

(Jack Crawford is the station manager of WKOS-FM, Nashville.)

New On The Charts

RICHARD "DIMPLES" FIELDS

"Dimples"—☆

In the tradition of love song interpreters Smokey Robinson and Sam Cooke, Richard "Dimples" Fields has tapped the perpetual need for a little romance.

His style was born in San Francisco where he grew up. According to Dimples, for as far back as he can recall, he was in the company of intelligent and strong women. He respected his mother, stepmother and sister's perceptions of men.

With this in mind, he joined with a group of friends to form a high school band. Fields was the singer. At the time, his main preoccupation was baseball and he had been planning a career in athletics. However, once he started singing, he threw down his baseball glove.

Soon after, he launched a solo career which eventually led him to open a club in the San Francisco Bay Area. As the headliner, he started to draw a strong and devoted following. The women, especially, liked his style and looks. His nickname derives from his broad smile.

He established a record label and locally distributed his own album, "Ready For Anything." A single, "So Glad I'm Your Top Kat," became a Bay Area favorite. Now, Fields is on Boardwalk with his first major label album appropriately called "Dimples."

The manager is Belinda Wilson, P.O. Box 36496, Los Angeles, Calif. 90046 (213) 874-5324. There is no booking agent at this time.

Out Of The Box

FORT LAUDERDALE—**Al Jarreau's** Warner Bros. release **"We're In This Love Together"** is Bill Tanner's top-out-of-the-box pick this week for his Hot 100 formatted station, WHYI-FM (Y-100).

Tanner says he's adding the Jarreau cut on the basis of what he calls an "ear pick" without any research because he thought so much of the record after it was brought to his attention by local Warner Bros. promo man Curtis Jones.

Tanner explains that the record has "all the ingredients we need to serve our audience which includes a combination of Latin and r&b." He says the Jarreau tune has the feel of Grover Washington and Bill Withers' "The Two Of Us" and some of George Benson's records as well.

Tanner says "We normally look for records that fit all the characteristics of our research, but occasionally we want to add some flavor. We can't play records over and over or we'll attract teens and we don't want that. We're into 25 to 49."

Other important adds for Tanner are **Stevie Nicks'** new Modern single **"Stop Dragging My Heart Around"** and a novelty by **Bruce "Baby Mao" Baum** based on Kim Carnes' "Bette Davis Eyes" called **"Marty Feldman Eyes."**

This tune on the Horn label, "is getting a lot of reaction," says Tanner. "We added it in mornings and now we're expanding airplay."

...mmrrph...cle...stic...mmphh...ful this fine Monday morning. And now turning to the Radio Advertising News, a November 1980 Harvey Research, Personal Interview Study reveals that *80% of agency and advertiser executives* use SRDS Spot Radio Rates and Data more than any other broadcast reference publication. With that kind of use and readership it makes sense to this reporter for radio stations to advertise in SRDS Spot Radio Rates and Data today. *Harvey Study copies available from your SRDS representative.*"

STANDARD RATE & DATA SERVICE, INC.
5201 Old Orchard Road/Skokie, IL 60077
(312) 470-3100

SRDS a division of US TRUST the media's medium

Vox Jox

NEW YORK WNEW-FM morning DJ **Dave Herman** has done an hour-long interview with **Bob Dylan,** which CBS Records is pressing and distributing to radio stations worldwide.

However, WNEW premieres the interview Monday (27) night and has a rebroadcast set for Tuesday (28) morning. Throughout the interview, Dylan strums his guitar and talks about his new album, "Shot Of Love." Three selections of the new album are included in the program

* * *

Bill Garcia has been hired away from WDRQ-FM Detroit to be program director of WOMC-FM. Garcia had been moving the Hot 100 formatted WDRQ into a more adult contemporary mode and into direct competition with Metromedia's WOMC. Charter Broadcasting has WDRQ on the block. Garcia succeeds **Dave Shafer,** who's moved over to WCZY-FM, which is running the syndicated Schulke II vocal-oriented Beautiful music format.

* * *

Joe McCoy is the new p.d. at WCBS-FM New York ... **Ken Wood** has been moved into the p.d. slot on KDSX-AM Sherman, Tex. ... **J.R. Russ** has been promoted to p.d. at WECK-AM Buffalo. .. **J.D. North** has been named p.d. at WAEV-FM Savannah. .. **Jed Duval** is the new p.d. at WIBC-AM Indianapolis. .. **Danuta,** co-host of "Sun Up San Diego" on KFMB-TV San Diego, will try her hand at being a DJ in afternoon drive on KBZT-FM (K-Best). She'll be competing against KFMB-AM-FM (B-100), sister stations of her tv outlet

* * *

Tiny Tim, trying to make a comeback, visited **Pete Stemkowski's** morning show on WDJZ-AM Bridgeport, Conn. Tim, an avid hockey fan, wanted to meet Stemkowski, who is a former star on the New York Rangers. With the addition of **Dino Delgallo** to the KRNA-FM air staff, the Night Service returns to the Iowa City, Iowa, station. Delgallo takes over the 6-10 p.m. shift left vacant when KRNA's Tom Hamilton moved to morning drive.

* * *

Veteran sports producer **Elizabeth Robertson** has been named operations manager of engineering for the RKO Radio Networks, where she will be responsible for supervising all non-technical aspects of transmission and coordinating special events projects for RKO One, RKO Two and RKO Radioshows.

* * *

WLS-FM personality **Steve Dahl** and his group "Teen-Age Radiation" has been scheduled to appear on WLS FM's "Rock on the Roof" stage at this year's Chicagofest. . . Nocturnal **Ron Parker** will be under lights as WHYI-FM Miami-Ft. Lauderdale's new all night air personality. "I have had my ear on Ron for a long time" says Y-100 p.d. and morning personality **Bill "Tanner-in-the-Morning."** ... **Phil Zachary** PD of New Orleans' WQUE-FM has assumed the additional responsibilities of operations for the Insilco Broadcast Group of Louisiana.

* * *

WPLJ-FM in N.Y. is going to escort their radio toting listeners to the beach with Coca-Cola. WPLJ's **Jim Kerr, Bob Marrone** and **Dave Charity** will greet picnickers with free T-shirts, bumper stickers, frisbees, buttons and kites. Each picnicker can also register for a chance to win grand prizes of two mopeds.

* * *

Dennis L. Miller takes the new post of manager of syndication services and sales for the Seaway Production division of WCLV-FM, Cleveland's fine arts station which syndicates 17 hours of programming (including Cleveland Orchestra concerts) weekly, via the National Public Radio satellite system. Miller was previously program director at WKSU-FM in Kent, Ohio.

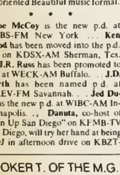
Bubbling Under The HOT 100

101—**JUST LIKE PARADISE, Larry John McNally,** ARC/Columbia 18 02200
102—**LA-DI-DA, Sad Cafe,** Swan Song 72002 (Atlantic)
103—**JUST BE MY LADY, Larry Graham,** Warner Bros 49744
104—**VERY SPECIAL, Debra Laws,** Elektra 47142
105—**SHAKE IT UP, Cheryl Lynn,** Columbia 11-02102
106—**PULL UP TO THE BUMPER, Grace Jones,** Island 49697 (Warner Bros.)
107—**CRAZY TRAIN, Ozzy Osbourne,** Jet 6 02079 (Epic)
108—**LAY BACK IN THE ARMS OF SOMEONE, Savoy Brown,** Townhouse 1054
109—**FREAKY DANCIN', Cameo,** Chocolate City 3225 (Polygram)
110—**SO THIS IS LOVE, Van Halen,** Warner Bros 49751

Bubbling Under The Top LPs

201—**DAVE VALENTIN, Pied Piper,** Arista/GRP GRP 5505
202—**YELLOWJACKETS, Yellowjackets,** Warner Bros BSK 3573
203—**OINGO BOINGO, Only A Lad,** A&M SP 4863
204—**ROCKETS, Backtalk,** Elektra 6E 351
205—**JON AND VANGELIS, The Friends Of Mr. Cairo,** Polydor PD-1 6326 (Polygram)
206—**GLORIA GAYNOR, I Kinda Like Me,** Polydor PD 1 6324 (Polygram)
207—**BALANCE, Balance,** Portrait NFR 37357 (Epic)
208—**UNION, On Strike,** Portrait ARR 37368 (Epic)
209—**BILLY PRESTON & SYREETA, Billy Preston & Syreeta,** Motown M8-958M1
210—**DIESEL, Watts In A Tank,** Regency RY 9603 (MCA)

BOOKER T. OF THE M.G.'S WAS A MEMBER OF WHAT GROUP • WHAT IS FRANKIE VALLI'S REAL NAME? • WHO WERE JOHNNY CASH'S TENNESSEE TWO? • NEIL SEDAKA WAS LEAD SINGER FOR WHAT GROUP? • "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR? •



NEW EDITION
1950-1980
only $35^00

Singles AND Albums
Pop AND Soul
All in one Book!!

The complete reference book—based upon BILLBOARD Charts—Top Rock & Roll and Rhythm & Blues Music of the last 31 years!

IN THIS INVALUABLE 805-PAGE HARDBOUND REFERENCE BOOK YOU WILL FIND
The TOP 10 POPULAR SINGLES AND the TOP 10 RHYTHM & BLUES SINGLES of every month of every year from 1950-1980!!
The TOP POPULAR SINGLES AND the TOP RHYTHM & BLUES SINGLES of every year from 1950-1980!!
The TOP 5 POPULAR ALBUMS of every month of every year from 1950-1980 PLUS the TOP POPULAR ALBUMS of every year from 1950-1980!!
The TOP 5 RHYTHM & BLUES ALBUMS of every month from 1966-1980 PLUS the TOP RHYTHM & BLUES ALBUMS of every year from 1966-1980 AND 25 selected TOP RHYTHM & BLUES ALBUMS of the years 1956-1965!!
More than 1400 trivia questions and answers including categories of Real Names, Owners of Labels, Group Trivia, etc!!
6 INDEXES! Each singles index contains every record that ever made BILLBOARD'S weekly Top 10 charts (Artist, record title, record label and serial number, the year(s) each record made the Top 10 and if it made #1 are all included!!) (Same for weekly Top 5 Albums.)

UP TO 52 MONTHLY AND ANNUAL CHARTS PER YEAR!!!!
(Less than $1 20/yr)

BLUEBERRY HILL PUBLISHING CO.
Box 24170, St Louis MO 63130
Please send me ____ copy(ies) of TOP 10's & TRIVIA 1950-1980 at $35 00

Price includes postage. Foreign orders that desire airmail please add $15 00. All payments in U.S. dollars only!

Name
Address
City State Zip
Check or money order for full amount must accompany order

RADIO JOBS!

10,000 RADIO JOBS A YEAR FOR MEN AND WOMEN ARE LISTED IN THE AMERICAN RADIO JOB MARKET WEEKLY PAPER. UP TO 300 OPENINGS EVERY WEEK!! DISK JOCKEYS, NEWSPEOPLE, ENGINEERS, SALESPEOPLE AND PROGRAM DIRECTORS. SMALL, MEDIUM AND MAJOR MARKETS. ALL FORMATS. MANY JOBS REQUIRE LITTLE OR NO EXPERIENCE! ONE WEEK COMPUTER LIST $6.00. *SPECIAL BONUS:* SIX CONSECUTIVE WEEKS ONLY $12.95—YOU SAVE $23.00! FREE SAMPLES ON REQUEST

(For free samples send a self addressed stamped envelope)

AMERICAN RADIO JOB MARKET
6215 DON GASPAR
LAS VEGAS, NEVADA 89108

Billboard Top 50 Adult Contemporary

Survey For Week Ending 8/1/81

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆ 1	1	8	**I DON'T NEED YOU ●** Kenny Rogers, Liberty 1415 (Capitol) (Bootchute, BMI)
★ 2	2	11	**THE ONE THAT YOU LOVE** Air Supply, Arista 0604 (Careers/Bestab Reynolds, BMI)
★ 3	3	10	**THEME FROM "GREATEST AMERICAN HERO"** Joey Scarbury, Elektra 47147 (Not Listed)
★ 4	5	10	**BOY FROM NEW YORK CITY** Manhattan Transfer, Atlantic 3816 (Trio, BMI)
☆ 5	6	6	**TOUCH ME WHEN WE'RE DANCING** Carpenters, A&M 2344 (Welk, BMI)
☆ 6	7	8	**QUEEN OF HEARTS** Juice Newton, Capitol 4997 (Drunk Monkey, ASCAP)
☆ 7	10	9	**IT'S NOW OR NEVER** John Schneider, Scotti Bros 6-02105 (CBS) (Gladys, ASCAP)
★ 8	9	10	**ELVIRA** The Oak Ridge Boys, MCA 51084 (Acuff Rose, BMI)
☆ 9	11	8	**HEARTS** Marty Balin, EMI America 8084 (Mercury Shoes/Great Pyramid, BMI)
☆ 10	12	7	**SLOW HAND** Pointer Sisters, Planet 47929 (Elektra) (Warner Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, BMI)
☆ 11	15	5	**NO GETTIN' OVER ME** Ronnie Milsap, RCA 12264 (Rick Hall, ASCAP)
12	4	11	**ALL THOSE YEARS AGO** George Harrison, Dark Horse 49725 (Warner Bros.) (Ganga/B.V., BMI)
☆ 13	17	9	**TIME** The Alan Parsons Project, Arista 0598 (Woolfsongs/Careers/Irving, BMI)
14	8	12	**PROMISES** Barbra Streisand, Columbia 11-02065 (Stigwood/Unichappell BMI)
☆ 15	19	4	**ENDLESS LOVE** Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
☆ 16	22	7	**FEELS SO RIGHT** Alabama, RCA 12246 (Maypop, BMI)
17	14	11	**STRONGER THAN BEFORE** Carole Bayer Sager, Boardwalk 8-02054 (Unichappell/Begonia Melodies/ Fedora BMI/Valley, ASCAP)
18	13	9	**MODERN GIRL** Sheena Easton, EMI America 8080 (Pendulum/Sea Shanty/Unichappell, BMI)
19	16	10	**SWEET BABY** Stanley Clarke & George Duke, Epic 19-01052 (Mycenae, ASCAP)
20	21	6	**HEAVEN** Carl Wilson, Caribou 6 02136 (Epic) (Murray Gage/Schilling ASCAP)
☆ 21	28	6	**SOME DAYS ARE DIAMONDS** John Denver, RCA 12246 (Tree, BMI)
22	18	12	**SEVEN YEAR ACHE** Rosanne Cash, Columbia 11 11426 (Hotwire/Atlantic, BMI)
23	24	7	**SOME CHANGES ARE FOR GOOD** Dionne Warwick, Arista 0602 (Prince Street, ASCAP/Unichappell/Begonia Melodies, BMI)
☆ 24	31	4	**COOL LOVE** Pablo Cruise, A&M 2349 (Irving/Pablo Cruise, BMI/Almo, ASCAP)
25	20	14	**AMERICA** Neil Diamond, Capitol 4994 (Stonebridge, ASCAP)
★ 26	30	4	**LADY YOU BRING ME UP** Commodores, Motown 1514 (Jobete/Commodores Entertainment, ASCAP)
27	26	18	**FOOL IN LOVE WITH YOU** Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanfare/Nearytunes, BMI)
☆ 28	38	2	**THAT OLD SONG** Ray Parker Jr. & Raydio, Arista 0616 (Raydiola, ASCAP)
★ 29	33	3	**LOVE ON A TWO WAY STREET** Stacy Lattisaw, Cotillion 46015 (Atlantic) (Gambi, BMI)
☆ 30	NEW ENTRY		**STEP BY STEP** Eddie Rabbitt, Elektra 47174 (Briarpatch/DebDave, BMI)
★ 31	35	3	**EVERLASTING LOVE** Rex Smith/Rachel Sweet, Columbia 18-02169 (Rising Sons, BMI)
★ 32	36	2	**YOU DON'T KNOW ME** Mickey Gilley, Epic 14-02172 (Rightsong, BMI)
★ 33	40	2	**FOR YOUR EYES ONLY** Sheena Easton, Liberty 1418 (United Artists, ASCAP)
34	27	11	**IS IT YOU** Lee Ritenour, Elektra 47124 (Rit Of Habeas, ASCAP)
☆ 35	NEW ENTRY		**IT'S JUST THE SUN** Don McClean, Millennium 11809 (RCA) (Benny Bird, BMI)
★ 36	NEW ENTRY		**FOXY** George Fishoff, Heritage 300 (George Fishoff Ken Cher, ASCAP)
★ 37	NEW ENTRY		**MAGIC MAN** Herb Alpert, A&M 2356 (Almo, ASCAP/Irving, BMI)
★ 38	NEW ENTRY		**SUMMER'S HERE** James Taylor, Columbia 11 02093 (Country Road, BMI)
★ 39	NEW ENTRY		**CHLOE** Elton John, Geffen 49788 (Warner Bros.) (Intersong, ASCAP)
★ 40	NEW ENTRY		**REALLY WANNA KNOW YOU** Gary Wright, Warner Bros. 49769 (Almo/Canada/High Wave, ASCAP)
41	41	6	**WE DON'T HAVE TO HOLD OUT** Anne Murray, Capitol 5013 (Balmur, CAPAC)
42	43	3	**SWEET SOUTHERN LOVE** Phil Everly, Curb/CBS 02116 (Everly & Sons Music Table, BMI)
43	23	14	**STILL RIGHT HERE IN MY HEART** Pure Prairie League, Casablanca 2332 (Polygram) (Kentucky Wonder, BMI)
44	25	8	**HARD TIMES** James Taylor, Columbia 11 02093 (Country Road, BMI)
45	32	17	**WHAT ARE WE DOIN' IN LOVE** Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP)
46	37	8	**RICH MAN** Terri Gibbs, MCA 51119 (Song Biz, BMI)
47	44	16	**MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/ I'LL BE BACK/DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/ WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/ YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45 ●** Stars On 45, Radio Records 3810 (Atlantic) (Not Listed)
48	46	16	**BETTE DAVIS EYES ●** Kim Carnes, EMI America 8077 (Plain And Simple, ASCAP/Donna Weiss, ASCAP)
49	29	18	**LIVING INSIDE MYSELF** Gino Vannelli, Arista 0588 (Black Keys, BMI)
50	49	18	**A WOMAN NEEDS LOVE** Ray Parker Jr. & Raydio, Arista 0592 (Raydiola, ASCAP)

★ Stars are awarded to those products showing greatest airplay strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal of certification for sales of 2,000,000 units. (Seal indicated by triangle.)

KEEFCO'S KEITH MacMILLAN

British Director Experiments With Fresh Video Approaches

• *Continued from page 9*

time the viewer hears the song on the radio, I want him to be seeing my visuals in his head," explains MacMillan "To me, that's what the whole operation is about Let's face matter of mechanics That's the ideal situation and mainly we're able to achieve that."

Being in the middle is not always easy "If the record business were more healthy, promotional budgets would be bigger. Promotion budgets haven't changed in two years Inflation's running at around 15% to 18% Our costs are going up all the time The problem is that people are demanding more for the same money," he states. "Nobody in the promotional video business is getting rich. The next two or three years are going to be a struggle. It's not like the movie business where you have the cutaways and the cover shots. You just have to get what you need "

Billboard photo by Jeffrey Mayer

Precious Video: Pat Benatar, in the midst of taping promotion clips for her "Precious Time" LP, looks to director Keith MacMillan for instruction on the finer points of video.

it, although the thing is becoming an art form, it's fundamentally a marketing tool. There's no getting away from that. Once we get into long form and videodisk concepts, it's a different ballgame. Right now, it's all a marketing exercise If you can get some great images and create a little art form, then that's a plus."

Video directors and producers will be featured prominently during sessions at Billboard's upcoming Video Entertainment/Music Conference Nov. 12-15 at Los Angeles' Beverly Hills Hotel. Daily video showcases and debut screenings will be a Cooference feature.

At times, MacMillan finds bimself right in the middle. "We're often in the position of being the happy mediator," he admits. "The record companies with their fixed budget, the artist and the manager are trying to get the best they can. The way we find it works is to have as many discussions as possible with the artist, the record company and the manager. We agree up front what we're trying to achieve. Then, it's just a

Despite the sometime headaches, MacMillan much prefers his current occupation to what he was doing previously "In 1968, I started as a still photographer and designing album sleeves. About 1977, I had done 1,500 sleeves. I could do them in my sleep, standing on my head or taking a shower," he recalls. "One day, a friend came up to me who I had heen designing sleeves for and asked 'you do movies don't you?' I knew about film I knew enough about it and I knew enough people in the film industry to have the confidence to do it About two days before the shoot, he told me we were shooting on videotape. I didn't know what videotape was. So, I went out and got a BBC "Guide To Directing." I read it that night, scripted the show the next day and I was in the studio the day after. That was five years ago."

Since then, KEEFCO has ex-

(Continued on page 32)

10 Named To Advise Conference

LOS ANGELES—The first 10 members of the advisory committee for Billboard's third Annual International Video Entertainment/Music Conference have been named, according to Jim McCullaugh, conference chairman/organizer and Billboard video/sound business editor.

The advisors, who will be helping organizer/chairman McCullaugh shape the agenda, include: Barry Shereck, president, Pioneer Artists; Bud O'Shea, group vice president, Telecommunications division of 20th Century-Fox; Keith MacMillan, copartner and video music director, KEEFCO; Chuck Mitchell, director of special programs, RCA SelectaVision; Rand Bleimeister, natinnal sales manager, Warner Home Video; Anne Licberman, western regional sales manager, Magnetic Video; Dr. Martin Polon, audio/video instructor, Univ. of California at Los Angeles; Theo Mayer, president, Metavision; Tom Seufert, chairman/organizer, Visual Music Alliance; and Ron Willman, Billboard's director of sales, video and sound business accounts.

Additional advisors as well as specific program details of the conference will be announced shortly.

Marx & Lombard Formed As Video Music Service

LOS ANGELES Marx & Lombard Entertainment Co has been formed here with a special emphasis towards video music production

Principals include Robert Lombard, whose hackground includes positions with Compact Video, Kramer-Rocklen Studios and Lawrence Smith Productions, and Michelle Marx, former publicity executive with A&M Records

Among recent projects completed under the Marx & Lombard Entertainment banner are three video promotional clips from REO Speedwagon's "Hi Infidelity" LP, four songs from Tom Petty's recently issued "Hard Promises" LP and a Stevie Nicks promotional clip, a song titled "Stop Draggin' My Heart Around" from an upcoming solo LP called "Bella Donna" The latter project was slated to be aired on "Solid Gold."

The firm, according to Lombard, expects to move beyond the promotional clip medium to longer form video music programming, including projects for cable, videocassette and videodisk

Currently the company is negotiating to become the inhouse producer for a major L.A.-based club that will showcase video.

One other dimension to the newly formed operation is publicity—spearheaded by Marx.

Firm is located at 8118½ Melrose Ave, Los Angeles, Calif. 90046. Telephone is 213-653-1402.

VIDEO MUSIC GROUP, INC.

New Production Company

LOS ANGELES—A new independent video production/programming firm has been formed here called Video Music Group, Inc.

The new entity, on line now, includes Criteria Recording Studios of Miami, Fla., and Video Tape Associates of Miami and Atlanta.

Heading the venture is Vipin Saghal, also a partner, who is also a financial advisor/consultant to various segments of the entertainment industry.

"The intent," says Saghal, "was to combine one of the most advanced audio recording facilities with a state-of-the-art video production company "

Video Music Group will maintain offices in Los Angeles as well as Miami and may open a New York City base in the future.

"The emphasis," adds Saghal, "will be on programming and, specifically, diversity of visual music programming "

The new association is looking to spearhead music documentaries, biographical material and other newer approaches, in addition to live concert footage

Programming will be targeted toward cable, videocassette and videodisk application, notes Saghal, both domestically and on a global basis

REO Speedwagon In CBS Concert Movie

LOS ANGELES—CBS Video Enterprises has produced a full length feature concert of REO Speedwagon which will be simultaneously heamed over Warner Amex's cable MTV channel and NBC Radio's The Source hookup Aug 8

The video was taped at the McNichols Arena in Denver It will be MTV's first major feature length concert

This week Epic Records is shipping a special promotional REO Speedwagon sampler record and fact sheet in support of the telecast to radio and cahle operators. CBS Video Enterprises, Warner Amex Satellite Entertainment Co, the Source and Epic Records are participating in joint advertising.

The MTV channel goes on the air August 1 with popular music video programming

Sweden's Hearing Europe's Loudest Video Explosion

By PETER JONES

(Editor's Note: Another in a continuing Billboard series on international video markets. A total look at Scandinavia appeared as a special supplement in last week's issue.)

STOCKHOLM—Nowhere in the various Scandinavian territories has the video explosion erupted with greater volume, impact and overall fall-out effects than in Sweden. In hard statistical terms, Swedes now own more than 150,000 video hardware units, compared with a mere 7,000 just four years ago.

When video was first introduced into Sweden in 1977, most of the hardware went into schools and other institutional areas. The real growth at domestic level has been over the past couple of years.

In 1978 there were 33,000 VTRs in use Next year it was up to a 65,000 total usage. Of today's 150,000-plus, 80% are VHS. It'll cause some international eyehrow-raising, no doubt, hut that means that next to Japan, Sweden has the highest percentage of households with video equipment, around 6% for Japan and 4% for Sweden.

On these foundations, it's no wonder the predictions for future years are remarkahle. around 600,000 video households hy the end of 1985

Rental is the biggest side of the husiness. A full-length movie costs around $8, and the puhlic goes for action thriller, or porno productions. But standards and quality go up steadily, with the "serious" companies like Thorn-EMI, Warner Home Video, Swedish Filmindustri (SF) and Europafilm involved.

And this spring, Swedish distribution Esselte Video set up the biggest video deal so far, with Cinema International Corp. (CIC) for 75 movies for videocassette marketing, including "Grease," "Jaws," "Saturday Night Fever" and "The Godfather." The deal was said to be worth $4-$5 million.

As the video explosion in Sweden reverberates onward, local video distributors pay ever higher rates for rights. The territory is providing "fold-mine" facilities for international video companies. Says one Stockholm-based distributor. "The prices are hitting ridiculous levels." That viewpoint is echoed widely.

There are around 1,000 outlets for video software in Sweden, most radio or television retailers, hut with a growing number of specialist outlets. This year, Swedish Filmindustri, which has a chain of cinemas around the country, has started renting videocassettes in moviehouse foyers. And Swedish television is set to crash the video field later this year, with around 50-60 television programs to he made available for the video industry, huy or rent.

Also trendsetting is Swedish tv's plan to test out the Videotek sector in the fall. There'll be four, two in Stockholm, where 200 television programs will be "showable" only there, not for rental.

Leading U.K. rackjobber Record Merchandisers is signing up retail accounts, including clothing stores, for its videocassette rental service. For details, see the Internatinnal section, this issue.

Swedish newspaper puhlishers also plan an entry into the video market, two, Ahein and Akerlunds Forlag and Allers Forlag, test-marketing video magazines towards the end of 1981.

The record companies are predictahly eying the video market closely, though there aren't as yet many locally-produced video musical shows in the shops Polar has two, featuring Ahha, WOS has one with the Boppers, and Mariann has videos of the hand Vikingarna

But Scan Video, a production company, put together a 20-act show, "2 x 10 Pop Top," featuring artists from Mariann, Sonet, SOS and PolyGram

As in other territories, the record companies are holding back a little in Sweden. Says Polar Stig Anderson, "Where do we come in? Is video with the film industry or the record industry? And how many times would a consumer want to see an artist on video? And will the videodisk sound as good as stereo recordings?"

And Dag Haggqvist, general

(Continued on page 32)

BOASTS 150,000 HARDWARE UNITS

European Video 'Explosion' Heard Loudest Around Sweden

• Continued from page 31

manager Sonet, adds: "I'm certain video is not a replacement for pure music entertainment. There has to be room for recorded music without the picture element. Very little of the video action will hurt the record industry."

Meanwhile the "explosion" goes on, even in Finland, in market-share terms, smallest of the Scandinavian territories.

In Finland, the first videorecorders, Philips VCR models, were imported a decade ago, but market build-up was painfully slow, until 1979. Now there are 15,000 in use, with proportionately big increases anticipated through 1982 and 1983.

Now some 80% of hardware is imported from Japan, leading systems being HVS (Hitachi, Panasonic, JVC), Betamax (Sony, Fisher, Sanyo) and Philips VCR 2000, the latter building well since last year. Retail prices fluctuate between $900-$1,750, and the sales are in conventional record and television shops.

As in other territories, competing systems simply confuse the prospective buyer, slowing down market progress. The lack of domestic software, even old movies, added to foreign material sold without Finnish captions, have further restricted market growth.

Says Erkki Lehtonen of Audiovideopist, one of the few Finnish companies specializing exclusively in video: "We retail program cassettes, cartoons, music, soft porn or sport, at $90-$125, and rental for one evening is $7.50."

According to Matti Kemilainen, of the Finnish Video Assn., only some 2,500 program cassettes were sold last year, whereas blank videocassette sales were around 50,000 units. But program sales are expected to double or triple this year.

He adds that production of Finnish light entertainment program cassettes started around 1975-76 and now there are three or four new ones each year. One, MTV's "I Remember Nat King Cole" by Sol Raye has been a big international success.

MTV is the biggest producer of leisure program cassettes overall, but Videoproductions Hannu Stroem concentrates on cassettes featuring local recording acts, its "Videohits" series featuring artists like Kaiska Haloonen, Riki Sorsa, SIG, Pera And The Dogs, Liisa Tavi, Jokke Seppala and Sleepy Sleepers.

Stroem says his company works with all Finnish record companies and they help financially. He estimates it costs around $25,000 to put together a top-class local variety cassette "and the market is still too small for that." His principal customers are record retailers, radio and tv shops and department stores.

But the role of pornographic and

(Continued on page 60)

KEEFCO Video: Intl. Production

• Continued from page 31

panded with other directors—such as Kim Paul Friedman and Philip Davy—working for the firm. The new offices point to a touch of property in the KEEFCO camp "The music business is a diverse thing," he explains of the expansion. "In the last fortnight we've done Bill Wray, Marty Balin, Pointer Sisters, Larry Graham, Pat Benatar and the Montreux Jazz Festival. The video business is happening all over the world, though it is primarily London and Los Angeles for most clips. In New York, there are a lot of bands, a few record companies and cable television headquarters. We did Blondie in New York. Besides, operating out of hotel rooms is the pits."

MacMillan is one of several lauded British video music directors who have emerged in recent years.

"We (the British) have been doing it longer. We all started about five years ago. Besides that, the inherent training we all had is good. Even though I was self-taught, I got taught by the crews as I developed," he explains. "There's a great depth of creative talent in the crews, the lighting people and the production people. I think it's a spinoff from the BBC training."

He also notes that perhaps many American directors aren't willing to reverse the usual formula "It's hard to be given a specific length and be told 'put some visuals on this.' It's actually directing the wrong way around. Normally, the music comes last. It requires an inversion of directorial thinking. It takes a certain amount of humility to realize that all I'm doing is putting pictures on a soundtrack," he says.

England's density creates a certain energy, he maintains. "American music, with a few exceptions, is quite samey. You hear that West Coast production sound whereas England is much more aligned with the street. We had the punks, new wave, the new romantics and now the riots. Britain is tiny. Everybody knows each other. All the rival production companies in London are friends. We go drinking together. There's no animosity at all. I mean, my God, the place is only 200 miles by 600 miles. It's almost like a pressure cooker kind of feel. Here, there doesn't seem to be as much of a cohesive drive."

While MacMillan keeps in mind the marketing aspect of videos, he also is keenly aware of the other factors. "The fortuitous part is that without promotional films, no one would know where to start. As it is, we have a base to start from," he maintains. "As it is, rock 'n roll on television has a limited appeal. We have to find a way to develop visuals which will be on videodisk and be able to be viewed three times the first week, twice the next month or whatever."

One of his experiments is the "Hearts" video for Marty Balin. "We've made the first R-rated video," laughs MacMillan. "But I think it's tastefully done. I don't think anyone could object to the love scene in it. It's part of the experimental process. It's a commercial film but unless people take steps forward occasionally, no one's going to do it. I'm not saying it's pornography, because I don't like or approve of pornography, but in the context of the song—and it is in the context of the song—I don't see any reason why we can't have an adult approach."

However, he is not a big fan of experimenting just for the sake of it. "What I don't like about some videos is when they get a lot of ideas and throw them together," he bemoans. "It leaves the audience confused. To me, there has to be some linear storyline, not necessarily a literal storyline, but a thread in film language."

While he has a couple of videodisk projects in the works—all the dotted lines have yet to be signed, though—he will always have a soft spot in his heart for promos. "I won't give up doing them. I have some artists I adore working with," he says. Supplementally, he is doing live concert videos—such as "Bill Wray Live"—and is doing audio tracks in stereo.

"We've been doing that about 18 months. We're looking forward to stereo television and possible use for videodisk," he reasons.

MacMillan doesn't mind that, though his work may be seen by millions on any given week through the proliferation of video music shows, he is not a household word, as are some filmmakers. "Actually, more and more people are becoming aware but all I want people to do is enjoy them," he offers. "I really don't want to be well known like a Steven Spielberg. I just want to do it. Primarily, it's a selling medium. So, let's take it for what it is. Why get all highfaluting' like a superstar?"

Smile!
The first family of profit supplies it all "better"!
recoton
46-23 Crane St., L.I.C. N.Y. 11101
(212) 392-6442
Ultra Magnetics Style
Record and Tape Care
AUDIO
VIDEO
POWER DRIVE Headphones & Speakers

Billboard® Videocassette Top 40™

Survey For Week Ending 8/1/81

Copyright 1981 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	3	20	9	9 TO 5 20th Century Fox Films, Magnetic Video 1099
2	2	8	8	ORDINARY PEOPLE Paramount Pictures, Paramount Home Video 8964
3	1	25	8	AIRPLANE Paramount Pictures, Paramount Home Video 1305
4	21	2	2	THE GREAT SANTINI Warner Bros. Inc., Warner Home Video OR 22010
5	5	8	8	POPEYE Paramount Pictures, Paramount Home Video 1171
6	7	3	8	BLACK STALLION Magnetic Video 4563
7	4	8	8	ELEPHANT MAN Paramount Pictures, Paramount Home Video 1347
8	10	6	8	YOUNG FRANKENSTEIN 20th Century Fox Films, Magnetic Video 1103
9	6	24	8	CADDYSHACK Warner Bros. Inc., Warner Home Video OR 2005
10	8	22	8	FAME MGM/CBS Home Video M70027
11	19	12	2	SUPERMAN II D.C. Comics, Warner Home Video WB 1013
12	12	20	8	FLASH GORDON Universal City Studios Inc., MCA Distributing Corporation 66022
13	30	3	2	PINK PANTHER Magnetic Video 4509
14	13	14	8	SOMEWHERE IN TIME Universal City Studios Inc., MCA Distributing Corporation 66024
15	11	3	8	HIGH ANXIETY Magnetic Video 1107
16	33	2	2	AND JUSTICE FOR ALL Columbia Pictures 10015
17	14	3	8	LA CAGE AUX FOLLES Magnetic Video 4506
18	22	8	8	A CHANGE OF SEASONS 20th Century Fox Films, Magnetic Video 1104
19	16	6	8	HOP SCOTCH 20th Century Fox Films, Magnetic Video 4072
20	NEW ENTRY		1	THE INCREDIBLE SHRINKING WOMAN MCA 66027
21	23	2	8	WINNIE THE POOH Walt Disney Films 25
22	34	35	2	STAR TREK Paramount Pictures, Paramount Home Video 8858
23	39	12	2	CABARET MGM/CBS Home Video 70035
24	NEW ENTRY		1	EASY RIDER Columbia Pictures 10186
25	15	25	8	BEING THERE MGM/CBS Home Video 60026
26	31	55	2	ALIEN ▲ 20th Century Fox Films, Magnetic Video 1090
27	32	4	8	THE BIG RED ONE MGM/CBS Home Video C 700052
28	26	8	8	MY BLOODY VALENTINE Paramount Pictures, Paramount Home Video 1447
29	NEW ENTRY		1	PLAY MISTY FOR ME MCA 55016
30	38	6	2	2001: A SPACE ODYSSEY CBS/MGM M 700002
31	NEW ENTRY		1	LET IT BE Magnetic Video 4508
32	18	4	8	CLOSE ENCOUNTERS Columbia Pictures V10145/851145
33	29	2	8	THE FIENDISH PLOT OF DR. FU MAN CHU Warner Bros. Inc., Warner Home Video OR 22014
34	9	20	8	STUNT MAN 20th Century Fox Films, Magnetic Video 1110
35	24	25	8	URBAN COWBOY Paramount Pictures, Paramount Home Video 1285
36	NEW ENTRY		1	JOHN LENNON: PORTRAIT OF A LEGEND KVC 030
37	37	2	2	CHEECH AND CHONG'S NEXT MOVIE MCA 66016
38	27	6	8	INSIDE MOVES 20th Century-Fox Films, Magnetic Video 9011
39	NEW ENTRY		1	MELVIN & HOWARD MCA 66026
40	NEW ENTRY		1	I SPIT ON YOUR GRAVE Wizard Video 9209

▲ Recording Industry Assn. Of America seal for sales of 75,000 units plus $1,000,000 after returns. (Seal indicated by dot.) ■ Recording Industry Assn. Of America seal for sales of 50,000 units plus $2,000,000 after returns.

INTRODUCING THE BETA TAPE THAT WILL IMPROVE THE PERFORMANCE OF BOTH MACHINES.

Today, you and your customers are looking for the same thing. A higher performance video tape.

Maxell High Grade is the first Beta tape that will deliver both bigger profits and better pictures.

To create it, we use finer, sharper Epitaxial particles and our unique binder system. The resulting tape is not only more durable than ordinary video tape, it's capable of delivering sharper, brighter colors, improved frequency response and a higher signal-to-noise ratio.

These are performance differences that today's more sophisticated Beta customers will understand and be willing to pay for. And to help you communicate all the specific advantages of Maxell High Grade, we'll provide you with informational floor displays, merchandising aids and take-home brochures.

It's an approach that has already proven successful with Maxell VHS High Grade—the first high grade, high profit video tape on the market. Dealers have found they can easily sell their customers up when they explain the advantages of Maxell High Grade.

So if you're interested in improving the performance of your cash register, just show your customers how Maxell High Grade will improve the performance of their Beta machines.

maxell
IT'S WORTH IT.

AUDIOPHILE ATTRACTION—Lou Fogelman, center, president of the 24-store Southern California Music Plus chain, is all smiles as he accepts a specially autographed poster of Tim Weisberg's "Tip Of The Weisberg" LP from Nautilus national sales manager Steve Caldero, right, while Music Plus sales manager and audiophile axpert Sam Ginsberg looks on. The poster was the Pismo Beach, Calif.-based audiophile labels way of saying thank you for a strong sales job with the LP

24-STORE CHAIN

Music Plus Rides Audiophile LPs

LOS ANGELES—The 24-store Music Plus chain here in Southern California is now a 2½-year veteran of audiophile record merchandising and a prime example of one record chain's successful experience with that specialty product Typically that form of product has been the province of high-end audio salons but penetration into the record/tape distribution channels has been steadily increasing in the past year, partly due the proliferation of half-speed pop titles.

According to Sam Ginsberg, sales manager for the chain, as well as in-house audiophile expert, Music Plus now carries in excess of 20 audiophile labels. "All the major suppliers," he points out

The chain took the plunge because "consumers were asking for them," observes Ginsberg "Since then, they have proved to be a solid sales and profit item " The last point is borne out by the fact that audiophile records, even in the fiercely competitive Southern California record and hi fi market, retain their margins

Each store, indicates Ginsberg, has a well-marked audiophile record section, augmented by posters and other point of purchase material supplied by labels

To date, the chain has been promoting audiophile records via one of their prime advertising outlets—the L A Times and particularly the entertainment-oriented Calendar section The chain also puts together a Music Plus tabloid which is inserted from time to time in the Times

A recent tabloid, for example, carried editorial material on audiophile records under the headline "Audiophile Recordings Challenge Your Stereo" and featured a two-page spread spotlighting CBS Master-Sound and Mobile Fidelity product

Ginsberg adds that he finds the

(Continued on page 36)

MCA & Crusaders Into Audiophile Mart

By JIM McCULLAUGH

LOS ANGELES—MCA will enter the audiophile records mart this September via five LPs from Crusaders Records

The specialty label, headed by Crusaders manager George Grief, will place special emphasis on newly recorded product in such formats as digital, direct-to-disk and half-speed

Among initial releases planned are "Ongaku-Kai," a live JVC digital recording of the Crusaders completed in Tokyo, a JVC digital studio LP with Indian violinist L Subramaniam, a half-speed disk with David T Walker and Joe Sample, a half-speed version of Joe Sample's "Carmel" LP, and the Crusaders' "Street Life" LP in half-speed format

The disks, according to Steve Goldman, an independent producer acting as general manager of the label, will all be pressed in Japan by JVC. Suggested retail is expected to be $16 98.

Goldman adds that he sees the product going heavily into audio salons and other forms of consumer electronics outlets, a distribution path MCA Distributing Corp has already established with its video software product

AUDIOPHILE OPERATION

New Mexico Has Its Sound Ideas

By LAURA FOTI

NEW YORK—Loren Bishop's Sound Ideas were dreamed up in a garage in 1967 They have grown to their present dimensions because of changes that have taken place in the audio and record industries over the years Sound Ideas is a two-store operation in Albuquerque, N M, with a special emphasis on audiophile recordings

The stores began by selling audio equipment only, but when Bishop picked up Sheffield Labs's "Missing Link" album about five years ago, it was the start of something big Although its main business is still high-end audio, Sound Ideas now also carries a $10,000 inventory in digital, half-speed mastered and direct-to-disc recordings and real-time cassettes

"After 'Missing Link' we added the full Sheffield line," explains Bishop, "and then a Japanese label called Audio Lab and American Gramophone"

Bishop decided records would be a natural extension of his

(Continued on page 35)

Pfanstiehl Needles and Pfantone Accessories give you sound profits for these sound reasons:

We Give You

ONE SOURCE FOR: Phono needles and cartridges accessory lines—audio, video, telephone CB tape and record care Largest inventory in the industry makes you first with the latest.

SALES SUPPORT: The most complete catalogs in the business A wide variety of sales aids displays and merchandisers

FACTORY SUPPORT: Most orders shipped within 24 hours of receipt Most knowledgeable representatives in the industry!

HIGH PROFIT MARGINS: Substantial dealer mark ups High profits from a minimum of store space

WRITE US TODAY ON YOUR LETTERHEAD FOR COMPLETE INFORMATION

Give the gift of music

PFANSTIEHL Dept 1 3300 Washington St Box 498 Waukegan IL 60085

Audiophile Recordings

WILLIE AND THE BEES—Out Of The Woods, Sound 80 OLR104, distributed by Audio Encores, $15.98.

For those remaining digital doubters who still insist r&b flavored rock and digital don't mesh this highly remarkable set is required listening The Sound 80 production team has seemingly extracted as much dynamic range, clarity and depth of sound the 3M system has to offer Brass instruments, particularly, stand out with explosive punch attack and crispness just not obtainable on conventionally recorded tape Remarkable, too, is the way each instrument occupies its own distinct place in the sound landscape but interweave so precisely in the first rate mix itself a spatial stereo tour de force As attractive is the depth and talent of this popular Minneapolis eight piece band led by vocalist bassist/guitarist/keyboardist Willie Murphy While at times reminiscent of other jazz/rock oriented, session player combos the material stands admirably on its own—a tasty blend of funk rock jazz r&b and soul (even rapping) Howard Merriweather Maurice Jacox Dave Stetten Joe Demko Mark Bryn Jose James and Voyle Harris the other members all deserve mention Despite the analog clothing of a conventionally pressed record this disk makes a strong statement for the digital camp

* * *

DIGITAL FIREWORKS—Utah Symphony Orchestra, Henderson, Varese Sarabande VCDM 100080, distributed by Discwasher, $15.

This symphonic pops program has been aptly titled as the musical and sonic brilliance are indeed explosive The Soundstream digital recording and JVC import pressing team for imposing sonic body and presence but the superb arrangements and inspired musicianship alone would make this album a winner A 6½ minute medley from "Annie" is the stand out track along with a seven minute medley from the picture Rocky" plus pops chestnuts such as Leroy Anderson's Fiddle Faddle," David Rose's 'Holiday For Strings' and The Stars And Strips Forever" Associate conductor Robert Henderson gets razor sharp responsiveness from his players as well as tender songfulness when appropriate the orchestra showing itself to be clearly a first class ensemble Good ambience and depth prespective and reproduction of the full dynamic sweep of the orchestra are hallmarks of the recording which was made in the Utah Symphony's new concert hall Incidentally an analog recording of this same program permitting accurate analog digital comparison is available directly from the Utah Symphony

* * *

RED NORVO QUINTET—The Forward Look, Reference Recordings RR 8, distributed by AudioSource, $15 98

As jazz authority Leonard Feather points out on the liner notes these tapes (recorded New Year's Eve of 1957) fill a heretofore empty void in jazz history as they are the only recordings of vibe man Norvo with this particular combo—Jimmy Wyble on guitar Jerry Dodgion on reeds Red Wooten on bass and Johnny Markham on drums But that is only one reason why this disk is a standout The set was recorded by Prof Keith Johnson who employed a 3 channel tape recorder utilizing three mikes The half speed approach was used in the mastering process with the disk pressed in Tokyo by Japan Victor At the risk of using a well worn cliche, the performances—six tunes—are hot, a sizzling but easy listening ebb and flow of light textured jazz bopping augmented by expressive solos, even more accented by the half speed technique The sound is clear natural and real Note to dealers Emphasize all the unique elements of this project

* * *

ON THE THRESHOLD OF A DREAM—The Moody Blues, Nautilus Recordings, distributed by Nautilus, $16-17.

An obvious shrewd commercial choice here as this veteran British quintet is enjoying one of the hottest LPs of the summer with 'Long Distance Voyager' a number one charting al

(Continued on page 35)

YOUR OWN STUDIO

16-Track from $54,200 • 24-Track from $79,500

Commercial or residential applications

Includes: Multi-track machine, Console, Monitor speakers, Amplifier, Two-track machine, Microphones, Stands and Cables.
From Otari, Tannoy, Amek, BGW, Beyer, AKG, Sennheiser, Shure, Neumann.

Other equipment available: Orban, dbx, PZM, JBL, Atlas, Dolby, Eventide, Ivie, Lexicon, Mic-Mix.

Leasing available

EVERYTHING AUDIO

Price includes delivery
Professional installation extra

16055 VENTURA BL. SUITE 1001 • ENCINO, CA 91436 • (213) 995-4175 • Telex 651485

AT TRIMBLE OFFICES

Soundstream Hosts Nashville Industry

By EDWARD MORRIS

NASHVILLE — Soundstream, Inc., a digital recording service based in Salt Lake City, has officially opened an office here (Billboard, July 4, 1981). Soundstream president Thomas Stockham and Nashville rep Connie Hogue explained the company's system and its application to music industry figures at a press conference Monday (20).

Although the company has sold its equipment in Europe and may soon do so in the U.S., Stockham said it is now available only on a lease basis. "Our services go beyond leasing and renting," he noted. "We provide an engineer on location for recording and editing." The Nashville operation will have two engineers, including Hogue, assigned to it. Services include recording, editing and mastering.

Stockham demonstrated a two-unit tabletop system which can do 4-track digital recording. It can be made into 8-track by the addition of another unit. Since starting Soundstream in 1975 and offering its equipment for use in 1976, the company has recorded and/or mastered 140 albums.

Basic fees for recording in 2- or 4-track systems are $120 an hour for the first three hours and $80 an hour for additional time. For 8-track recording, the cost is $150 an hour for the first three hours and $100 an hour for additional time.

Editing fees for 2-, 4- or 8-track systems are $150 an hour for first three hours and $120 an hour thereafter. Mastering is $80 an hour with no minimum.

Soundstream has an introductory fee offer on the first two album sides of an order of $60 an hour for recording and $90 an hour for editing. There are no shipping and handling fees for Nashville area accounts, according to Hogue.

Although digital systems have yet to be standardized, Stockham said his can edit from JVC and Sony digital tapes and return the finished product to the original format.

Describing the perils of pioneering, Stockham observed, "One of the penalties you pay for being early is that people say it can't be done—or, that if it can, it doesn't matter."

Stockham predicted that digitally recorded albums will take the format of a three-by-five inch plastic card by 1985—at least those that are produced by his company. The digits will be written under the surface of the plastic, he says, to resist damage from abrasions. "Technologically," he maintained, "we're due for a new kind of record."

He said Columbia's CX system is a step toward prolonging the life of conventional recordings—just as stereo has prolonged the life of discs.

Soundstream's Nashville office is located at 3906 Trimble Rd., 37215. The phone number is (615) 269-6748.

ALBUQUERQUE

Sound Ideas From New Mexico

• *Continued from page 34*

business and, in 1978, he added a new building and put in a full service record store. "We stocked mostly classical records," he says. "We would get recommendations from customers as to what we should order, but that turned out to be not worth the effort. We saw that records were not our thing, so we backed off."

What Sound Ideas backed into was an aspect of the business it had been building up all along: audiophile software. "The market had been growing," Bishop remembers, "and by then we were offering Crystal Clear, Nautilus, Mobile Fidelity, Telarc and so on. Sales sort of disappeared for Audio Lab, and we decided to phase out recordings that have not been done with spatial processing, or that are not limited edition RCA and the good import labels such as Deutsche Grammophon are certainly high quality products, but they're not something we would offer."

For more than a year now Sound Ideas has been specializing in "strictly state-of-the-art" recordings, and they've been paying their own way. Records are displayed in racks in the main waiting area of the store, with the full covers exposed.

Only one of the two stores has gone all out in the software area. It is the larger of the two, catering to high-end, knowledgeable consumers. The second store opened last November, its approach to the market is to reach the majority of the population that has never been introduced to high-quality audio components.

Software plays a much smaller role at this store, which is set up to sell total systems only. Of course, a system to Bishop includes care products, all accessories and an audiophile recording, to show the consumer how good his new system can sound. The systems-only store stocks about 25% of the total inventory kept at the larger Sound Ideas.

Being a specialist, Bishop has developed a number of unique merchandising tactics. For example, he tests every record before it leaves the store. "I used to get back a lot of warped records, and it was pretty obvious that some of them had just been left in a hot car for too long," he says. "There's a psychological effect when I inspect something right in front of a customer, at any rate, returns have really dropped. I tell the customer, 'I expect you to get perfection.' It's mainly a matter of being straight with him."

Another unique tactic is selling records at slightly higher than list prices. "I insist on at least 40 points on every record I sell," Bishop says. "We're definitely profit-oriented, but I also want all my customers to get value. Sometimes that means you have to try a few tricks."

Bishop is open to marketing tricks. At one point, he recalls, Mobile Fidelity-brand software slipped from its number one position in the store. "A rep came in and asked why we were selling Mobile for $17.95 and YSL records, which aren't half-speed mastered, for $18. I said that YSL, which is imported from Japan, cost me about the same as Mobile.

"The rep suggested I raise the price on the Mobile Fidelity discs to $19.95," Bishop continues. "I did, and sales rose immediately. So that proves to me that it's not a price thing. The customer who wants to try an audiophile record for the first time wants to be sure he's trying the best, and he figures the most expensive is the best. When someone is willing to spend $18 for an album, another $2 doesn't matter."

Advertising is done on radio and by direct mail, with some television. "We have the reputation in Albuquerque as having a wide selection," Bishop says, "so people often come in every week just to keep up on new releases.

"The main thing we are is an audio specialty store," Bishop stresses. "We also do custom work, pro sound, commercial sound installations for clubs and churches and home installation. Our service center has four technicians. The key is to diversify, and get into things your competition doesn't know how to do. We do everything for the customer—we want to be his audio center. In fact, our slogan is, 'Everything we do, we do right.'"

Audiophile Recordings

• *Continued from page 34*

bum. And the group's brand of classically influenced pop/rock should appeal to several levels of audiophile customers. In its original form, this multi-layered pop classic was a production of stunning value. The half speed translation elevates it to yet a new sonic plateau. All the orchestral sumptuousness, ethereal dimensionality, rock dynamics and cosmic spirit that the band is identified with are augmented. Instruments such as mellotron, cello, keyboards, flutes, oboe, harmonicas, guitars and percussion, now literally swim back and forth across the arc of two loudspeakers. Vocal harmonies, too, are much more accented. A first rate, quiet pressing is an additional plus. Included also is the original inner sleeve lyric and band information.

* * *

IN THE HEAT OF THE NIGHT—Pat Benatar, Mobile Fidelity Sound Labs MFSL1057, distributed by Mobile Fidelity, $16-17.

Another well timed half speed reissue as one of contemporary rock's breakthrough new female vocalists has a new hot new current LP with "Precious Time." And this work also enjoyed a long distance chart life. While Benatar's vocal range and smoldering rock'n'roll style shone on the original, here it jumps out in more stunning relief, at times seeming to take on almost operatic proportions. Again, too, we are reminded that first rate productions move the best into the half speed ranks. The team of Mike Chapman and Peter Coleman excel on that score. The lean but authoritative backing—guitar, bass, keyboards and drums—also gain a more powerful etching. A good deal of Pat Benatar's overall punch comes from Roger Capps' driving bass lines and the bottom end presence on this dish does attain more sonic bite. The quiet pressing is also standout.

* * *

SILHOUETTES—Audio Encores AE1-1009, distributed by Audio Encores, $15.98.

Another in the label's "Rock & Roll Legacy Series" wherein early pop/rock classic singles are re-recorded via 16 track and given special mastering, pressing and packaging treatment. The menu here includes, "He's So Fine," and "Sweet Talkin' Guy" by the Chiffons, "Da Doo Ron Ron," "Then He Kissed Me," and "He's A Rebel" by the Crystals, the Angels' "My Boy friend's Back," the Exciters' "Tell Him," the Shirelle's "Mama Said," the Dixie Cups' "Chapel Of Love," and the Ad Libs' "Boy From New York City." Besides the nostalgia angle and just being great fun to listen to, there really is a strong sense of listening to these works for the first time as the multitrack dimensionality brings out elements buried in the original primitive mix.

* * *

Audiophile LPs for review should be sent to Alan Penchansky (Chicago); Jim McCullaugh, Sam Sutherland (Los Angeles); and Laura Foti (N.Y.)

Island Visual Arts Into Production On Four Motion Pictures

NEW YORK — Four films are currently under production by Island Visual Arts, the new video subsidiary of Chris Blankwell's Island Records. These are: "Countryman," an adventure film set in Jamaica, "No Place Like Home," the second film by Perry Hensel, producer of "The Harder They Come;" "They Call That An Accident," a thriller set in France, and a film about Bob Marley, details of which will be announced shortly.

In addition, Island Visual Arts has acquired the videocassette rights to "The Harder They Come," the reggae cult movie which has been popular on college campuses since its release in 1972.

Island Visual Arts was established to create feature-length films and acquire existing films for videocassette and videodisk distribution (Billboard, June 20, 1981).

Now exclusively from Le-Bo/Peerless for worldwide sales

the Dustbuster

Prepack Counter Display for Clean Profits

Meet the Dustbuster—Le-Bo/Peerless's great new way to keep dust and dirt from accumulating on those favorite records. Use the Dustbuster before you play each record and get the good clean sound that's available with good record care.

Suggested retail price $3.95

DB 1 Counter Display
DB 2 Blister Card

Now you can have the fast-selling Dustbuster in this prepack counter-top display. High-impact graphics, small space and superior product make this a sure winner.

For a Deal you cannot Refuse CALL NOW!

LEBO PEERLESS

60 West St., Bloomfield, N.J. 07003 • Tel. (201) 429-8600

LOS ANGELES—Activity at **Record Plant's** scoring wing sees work on several upcoming films including **The Texas Legend** produced by Anthony Quinn and Wolfen.

Tracking at **Sonoptechnip Recording Studios**, is new 24 tracks in Hollywood is the **Brian Chatton** Band, produced by Shel Talmy, Charlie Paakah engineering with **Steve Thorne** assisting.

At **Monterey Recording Studios** Lee Ritenour producing singer **Eric Tagg** for Fitch Hess Productions. **Don Murray** engineering with **Dave Goldstein** assisting. **Bernie Taupin** cutting tracks with Humberto Gatica engineering and **Paul Lam** assisting. **Marc Nakamoto** completing an LP for a JVC LP. **Akira Taguchi** producing **Geoff Gillette** engineering with **David Goldstein** assisting. **Barry Miles** and **Don Grusin** composing, and **Sonny Brown** completing some work for a live reunion LP. **Doug Roder** engineering. **Paul Lam** assisting.

Producers Workshop sees **Jim Ed Norman** producing finishing vocals for a new **Johnny Lee** LP. **Eric Prestridge** engineering, assisted by **John Rosenthal** and **Ben Rodgers**; Norman also producing **Jennifer Warnes**, Prestridge at the console. Rosenthal assisting. The **Gaithers** doing vocals with **Joe Cocker**, **Galen Senogles** engineering. Rosenthal assisting, and **Ambrosia** working on a new project, **Jim Ed Norman** producing and engineering. **Ben Rodgers** assisting along with **Russ Castillo**.

Ray Kaplan, sales manager for **Right Track Recording**, New York, currently recording his own first album as singer/songwriter. Producer is **Larry Osherman** for the Entertainment Company, engineer is **Frank Filipetti**. Additional Right Track activity includes **Jerry Wexler** producing new **Linda Ronstadt** album for Elektra/Asylum.

Sonny Terry recording a blues LP at **Bauhaus Sound Productions**, Mechanicsburg, Pa. Engineer is **Dave Stall**, with **Johnny Winters** producing.

Current projects for **Sorcerer Sound**, New York, include Salsoul Records artists **Inner Life** and **Log**, with **Larry Levan** recording and mixing. Producer **Bill Curtis** is mixing the **Fatback Band**.

In Chicago gospel singer **Inez Andrews** cut tracks with producer **Milton Burghardt** and engineer **Danny Leake** at **Universal Recording**. Most recent digital session at the studio was the **Lefhertmen**. **Tony Bartalo** produced, and Universal's **Bill Bradley** engineered.

Recording at **Cloudburn Studios**, Grosse Pointe, Mich. **The Shivers**, completing their first album for A&M of Canada. **Rick Kerr** engineering. **Cadillac Kids and Stringrays**, produced by **Bill Allen** with **Mike DeMartino** engineering, and **Seatbelts**, with **Walt Solovey** producing are other activities.

At **Woodland**, Nashville **Joe Sun** overdubbing an Elektra album with producer **Brian Fisher** and engineer **Steve Ham**. **The Crusaders** producing themselves on MCA album with engineer **Galen Senogles** and assistant **Rick McCullister**.

Audiophile LPs Spark Music Plus

• *Continued from page 34*

most successful approach to merchandising audiophile records to make sure each store is well stocked with sufficient titles. He does acknowledge, however, that the explosion of titles in the past six months has caused him to be more "selective" in his buying.

"In the beginning," he says, "we bought everything because there wasn't that much available. Now I'm taking a closer look. I am interested in half-speed pop titles that are reissues of major sellers. I am less interested in LPs that were not strong sellers the first time around."

Among the chain's best selling titles to date, he points out, are the Beatles' "Abbey Road" (Mobile Fidelity half-speed), Bruce Springsteen's "Born To Run" (CBS MasterSound half-speed); Barbra Streisand's "Guilty" (CBS MasterSound half-speed); Tim Weisberg's "Top Of The Weisberg" (Nautilus digital), Steely Dan's "Aja" (Mobile Fidelity half-speed), Pink Floyd's "Dark Side Of The Moon (Mobile Fidelity half-speed); "1712 Overture" (Telarc digital); and three "Fresh Aire" titles.

Among some new product that he is pinpointing as pacesetters are John Klemmer's "Finesse" (Nautilus direct-to-disk); the Police's "Zenyatta Mondatta" (Nautilus half-speed), the Moody Blues' "On The Threshold Of A Dream" (Nautilus half-speed) and the Rolling Stones' "Sticky Fingers" (Mobile Fidelity half-speed)

While half-speed pop product moves well, Ginsberg also points out, classical and jazz audiophile product also does well."

He concludes that while there is still an education process required at consumer level, more and more customers are knowledgeable about audiophile product.

FOR THE BRIGHTEST STARS.

Peter Maffay — Walter Murphy Band — Bob Seger & The — George Thorogood — The Whispers
Molly Hatchet — Raydio — Rush — Supertramp — Johnny Guitar Watson — Betty Wright — ZZ Top — ABBA
Ronnie Prophet — Styx — Donna Summer — Sun — Grover Washington Jr. — Atlanta Rhythm Section
Barbra Streisand — Dionne Warwick
Jeff Walker — Joe Walsh
Meri Wilson — Half
ABBA — Aerosmith
Average White Band
Bar-Kays — Bee Gees
Blue Oyster Cult
Debby Boone
Brass Construction
Peabo Bryson — The Bl
Cheap Trick — Chicago
Funk Shun — Nom
Bill Cosby — Rick Dees
& Nash — Neil Diamond
Dramatics — Bob Dylan
Electric Moog Orchestra
Fatback — Roberta Flack
Dan Fogelberg — Ace Frehley
GQ — Crystal Gayle
Andy Gibb — Chantal Goya
Merle Haggard — Hall & Oates
Instant Funk — Rupert Holmes
Milke Jackson — Billy Joel
Waylon Jennings — Ego Kawashima — Evelyn Champagne King — Kinks — Kiss — Sachiko Kobayashi
Journey — Chaka Kahn — Kansas — Ramsey Lewis — Johnny Logan — Lynyrd Skynyrd — Mary Macgregor — Maze — Lyn
Kool & The Gang — Led Zeppelin — The Manhattans — Barry Manilow — Willie Nelson — C W McCall — Leslie R McKeown — Meat Loaf
Peter Maffay — Chuck Mangione — Walter Murphy Band — Molly Hatchet — Pink Lady — The Pretenders — Ronnie Prophet — Parliament — Chuck Mang
Meco — Steve Miller Band — Tom Petty & The Heartbreakers — Carly Simon — Slave — Bruce Springsteen — Spyro Gyra — Steely Dan — Bi
Dolly Parton — Shalamar — Sun — Supertramp — George Thorogood & The Destroyers — Jerry Jeff Walker — Joe Walsh — Bo
Bob Seger & The Silver Bullet Band — Styx — Donna Summer — Trooper — Gino Vannelli — The Whispers — Ted
Barbra Streisand — Pete Townshend — Dionne Warwick — Grover Washington, Jr — Barry White — Ted
Johnny Guitar Watson — Robin Williams — B

The talents of recording stars and their studios provide the magic that turns a reel of recording tape into an outstanding creative achievement

The Ampex Golden Reel Award honors those achievements which were mastered on Ampex professional recording tape. They have earned a place in the ranks of the world's most successful recorded albums and singles.

Included in the award is a gift of $1,000 to the recording artist's favorite charity

Over the past three years, there have been more than 200 Golden Reel recipients And more than $200,000 donated on their behalf

Congratulations to all of them on a masterful performance.

AMPEX

Ampex Corporation, Magnetic Tape Division, 401 Broadway, Redwood City, California 94063 415/367-3889

©Ampex 1981 Golden Reel Winners as of 1/81

RIAA Certified Gold

Lionel Richie's Bumping Into . . . Lionel Richie

By ED HARRISON

LOS ANGELES—Lionel Richie is on a collision course with himself with point of impact to occur at the top of the charts.

It seems as if he's competing with himself these days. There's a new Commodores single "Lady (You Bring Me Up)" from the new "In The Pocket" LP, "I Don't Need You" one of the four songs that Richie wrote and produced from Kenny Rogers' new "Share Your Love" LP, and then there's "Endless Love," the theme song from the motion picture that Richie wrote and performs with Diana Ross.

"The product was staggered so not to bump each other, except maybe at the top," says Richie.

In any event, the writer and singer of the Commodores' biggest ballads has found his career in high gear since the across-the-board success of "Lady," his first collaboration with Rogers last year.

Richie's only problem is an identity crisis. Everyone is familiar with "Three Times A Lady," "Still," "Say On" and "Easy" but few know that Richie was the composer or performer of those songs. Nor do the other Commodores have clear-cut identities for that matter.

To remedy that problem, Richie has employed the creative services wing of Kragen & Co., the management firm behind Rogers, Kim Carnes and others to raise his public profile

"It's gotten to the point where we were coasting along and everything was wonderful until someone said 'It's you again' but didn't know my name.

"I had to put a face with the material," says Richie. "With the growth of the Commodores, no one knew our names. This is a way to enhance the Commodores and myself.

"The copyrights will go on to glory. It's a simple case of plugging in a face to the songs. This will help the group and our overall situation. We were even thinking of changing the name to the Commodores Who or Lionel Richie Who," he muses

Although Richie's public image is being molded by Kragen & Co., the Commodores as a group are still under the direction of Bennie Ashburn, chairman of the Commodores' operations.

With Richie's success outside the group, there is speculation that it's only a matter of time before he departs the Commodores to pursue other interests. He's already planning a solo album, which should add more veracity to those rumors.

While Richie has wanted to produce and score a film, he didn't expect it all to happen so quickly.

Although Richie wrote four songs for the Rogers LP, it was his role as producer and song selector which was the biggest challenge. "The selection of the material was most important. It took a month and a half to pick it. I wanted to cross the bridge between contemporary and country. I wanted Kenny's vocals to sound better than ever

"I didn't have to go in for sickness. Whenever I was ready to beef up the sound with bass, I put Kenny's vocals on and I found I didn't need it. The song was finished."

Richie says that "In The Pocket," the latest Commodores release, "is the Commodores as people have known them. It's our most well-rounded album."

"Heroes," the group's last album, was met with less than enthusiastic response. "It was an album we did for ourselves," recalls Richie. "Coming out with a gospel song cut was risky and cut airplay in half. But in terms of a musical resume, we had to make a final statement.

"Right in the middle of disco, we came out with 'Three Times A Lady' which people wondered about. The time to make a statement is when everyone is looking at you. I've seen some artists try to make a statement when their careers were over. As a group we've never been satisfied with one category and being on one level.

"'Three Times A Lady'" did something for the Commodores and Lionel Richie. We were a nice group until that song put us in another league," he says.

Richie claims communication among group members has kept things together for the Commodores. "The guys are open," he says. "We talk about things. The Commodores are in a transitional stage right now and we have to make things work for the Commodores, for Lionel Richie and for Motown."

Richie says he penned "Endless Love" during a lull in the Rogers project. He did the instrumental theme in one day and was later asked to pen lyrics when the decision was made to have him perform the song with Diana Ross.

Kenny Rogers & Lionel Richie: They're turning into quite a team.

Taylors Slate N.Y. Concert

NEW YORK—The Taylor clan—Livingston, James, Alex, Hugh and Kate—will perform together in concert for the first time in New York Aug. 5, 1981, in a benefit to save the historic ships of the South Street Seaport Museum.

The clan will perform with their new band, Skin Tight, directed by Kate Livingston. All proceeds from the show, which is being underwritten by Bankers Trust and Beck's Beer, will be merged with matching grants and used to fund the ambitious restoration program for the aging Seaport Museum.

Tickets, at $10 each, can be obtained from Chargit, all Ticketron locations and the Museum's reservations office.

Facilities Of Calif Church Rented Out For Concerts

GARDEN GROVE, Calif.—The Crystal Cathedral here, formerly known as the Garden Grove Community Church, now can be rented for secular music events. A recent Dave Brubeck show drew approximately 1,300 and upcoming shows are scheduled for Fred Waring, the Long Beach Symphony and Victor Borge

"These are the first we've had in the cathedral though three or four years ago we had Waring at our old sanctuary," notes Effie Warmouth, marketing and special events manager at the church. The cathedral holds 3,000

"We stay away from rock unless it has a Christian tone," says Warmouth. "Besides, the acoustics here aren't really suited to hard rock."

So far, church members haven't left in droves because of the policy. "Some members are put off. Before we book, we submit the name to the church board which takes into consideration how members might feel," she continues.

As to whether non-members are put off by the surroundings, Warmouth responds, "that's an interesting question. There probably is a small percentage who won't come."

The secular shows are not sponsored by the church itself. An independent promoter merely rents the cathedral and is responsible for advertising and publicity. Admission varies depending on the act. The stage is 14 feet by 55 feet and artists are free to use their bands or orchestras.

Through its program management office, of which Warmouth is a part, the church brings in many non-musical speakers and events as well. As to why, Warmouth says, "We are always trying to find new ways of reaching the public."

CARY DARLING

Joyce Agency Nabs Bill Haley Comets

PHILADELPHIA—Although Bill Haley, credited with "inventing" rock 'n' roll died last February, his Comets will continue rockin' around the clock under the original name. And as Bill Haley's Comets, the group has returned to the Jolly Joyce Agency here now headed by Norman M. Joyce. It was the late Jolly Joyce who handled the management and bookings for Haley in the early '50s, including motion pictures and European tours.

Under the Joyce banner, Bill Haley's Comets begin a summer tour of auditoriums, amusement parks and clubs along the Eastern coast including Canada

Epstein's My Father's Place Attains 10, But He's Perturbed

By ROMAN KOZAK

ROSLYN, N.Y.—My Father's Place, one of the seminal progressive rock clubs of the '70s, is celebrating its 10th anniversary. But owner Michael "Eppy" Epstein isn't too happy.

"Though it is an anniversary, this is sort of a sad time," he says, "even though I have booked what should be a good summer.

"When this club opened 10 years ago, we were a big room, seating 400. The only other room in New York was the Bitter End. And then there was Folk City. The biggest jazz club was the Vanguard. Then this club became the status que, and 400 to 700-seat clubs became the norm around the country. Now here it is, 1981, and we are the dinosaurs. This club is too small. What we have, what we consider state of the art no longer is. The state of the art is changing.

"Acts are forced to play the rock ballrooms. The war is on as to who gets the act in the market. And every discotheque is now a rock ballroom because disco is out, and rock dancing is in. So I am being forced to look for a bigger venue. And I have had to change the policy in booking this club. We are doing a lot more middle of the road, comics and jazz.

"As for the new music acts, some like David Johansen or Robert Gordon, will play here out of loyalty, but in most cases, when an act comes in from Europe and there is a chance to do one date in the market, they will play New York City, and then go to Philadelphia."

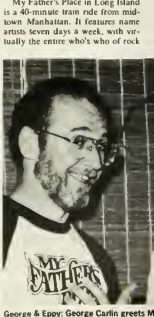
Also hurting smaller local clubs, says Epstein is the fact that radio is not playing much new music, consequently there are fewer "baby acts" to play showcase club dates. "The cabaret concert club and the progressive radio station working together is over. Lee Abrams has done that for us," he declares.

On my 10th anniversary, I am now in deep thought and meditation," he continues, "as to whether I want to continue in the club business in this market, or whether I should open up another room and compete with the big colosseums, as they are, with their giant overheads, and not develop opening acts because you cannot afford to bring in a new Bruce Springsteen to play as an opening act for $400. And these are the acts this business needs so much to develop."

My Father's Place in Long Island is a 40-minute train ride from midtown Manhattan. It features name artists seven days a week, with virtually the entire who's who of rock stars having appeared there at one time or the other. During the summers for the last seven years, the club has featured reggae every Monday night.

Epstein, who recently produced a reggae LP for Flo & Eddie, also manages Burning Spear. To help reggae artists come to the U.S., he has set up Reggae Booking Intl., a tour management company that arranges dates in the U.S.

To celebrate his 10 years in Roslyn, Epstein is contributing a percentage of each night's show from memorial Day to Labor Day to the Charity Begins at Home project (Billboard, July 11, 1981). Artists playing the venue also asked to kick in, if they want. George Carlin recently contributed $6,000.



George & Eppy: George Carlin greets Michael "Eppy" Epstein, after a recent show at My Father's Place in Roslyn, L.I.

Billboard photo by Chuck Pulin

STRANGE ENTRANCE—Steve Strange of Visage arrives on a camel to a party thrown for him by PolyGram in New York.

Steve Shore In Comeback, Tees A Management Firm

LOS ANGELES—Steve Shore, 37-year-old former business management consultant from Monterey, Calif., has come out of early retirement and, together with his new bride, Vicki Anderson Jones, has formed Quest Management, headquartering here.

Beefing up the executive side of the Quest staff are Britishers Patrick Fairley, who has been named vice-president, publishing and artist relations, and producer-engineer Martin Adams.

Fairley, a former guitarist with British rock group Marmalade, more recently headed up publishing for the Robert Stigwood Organisation in London Adams, who recently worked at Startling Studios, Ringo Starr's studio-home in London, will handle similar chores for Quest.

For starters, Quest has inked the Roulettes, whose debut disk, "Only Heaven Knows," is now hitting the stalls under the aegis of Chrysalis subsidiary label Tacoma Records. Tacoma topper Denny Bruce produced. Additionally, the fledgling firm has signed Eric Barnett for management; the singer-writer has just cut his debut master at Skyline Studios in the Valley.

Shore, who modestly claims to have been a musician himself ("As a young man, I played piano with arthritic abandon"), claims Quest is looking at the worldwide music market as opposed to just the U.S. "We're looking to handle key entertainers who do not want to get lost in a roster shuffle.

"Also," he concludes, "there'll be no light deals, either—just a letter of agreement and short-term preferably. We feel if we can't do a job for them in a year's time, then they should go somewhere else—or vice-versa."

NEW SINGLE ON MLV RECORDS

•

PREMIERING ACT IN JULY
AT LILLIE LANGTRY'S SHOWROOM
Maple Leaf Village, Niagara Falls, Canada

Blues Big At Diego's Belly Up

By THOMAS K. ARNOLD

SAN DIEGO—The blues is alive and well and can be found several nights a month at the Belly Up Tavern in Solana Beach, a quiet coastal town 20 miles north of here.

In the past two years, the 350-seat showcase club has hosted such blues greats as John Lee Hooker, Albert Collins, Willie Dixon, Big Mama Thornton, Buddy Guy & Junior Wells, Son Seals, Etta James, Sonny Terry & Brownie McGhee and Clarence "Gatemouth" Brown, among others.

And, reports owner Dave Hodges, attendance at the five or six blues concerts held at the Belly Up Tavern every month has been on a steady upswing.

"The audience for blues is small, but through the years we've developed a following that has come to look to us for our blues shows," Hodges says. "A lot of these entertainers are living legends, and they're getting old. You can't just don't get to see them perform in concert often."

Hodges opened the Belly Up Tavern in 1974, remodeling it from a cabinet shop, and two years later began featuring live entertainment, mostly by local rock 'n' roll cover bands.

Enter Randy Godfrey. Godfrey, a self-professed blues fanatic for years, had established several connections in the music industry through his first stints as manager and assistant manager at the Brewery and Andy Capp's, both in the Bay Area. When he began working at the Belly Up in 1979, he says, he put those connections to good use.

"I was on my way to the Caribbean when I stopped in San Diego because I needed some extra money," Godfrey recalls. "I was hired by the Belly Up as a bartender. Not then I began to realize what potential this place had as a showcase club and called up a few people I had worked with in the past, booking bands."

Within a few months, Godfrey became a co-owner of the club and by mid-1980 the Belly Up Tavern had earned the distinction of being the only San Diego nightspot to regularly book blues artists.

"Blues has never really been very commercial, and they're (blues artists) realistic about their prices," says Hodges. "They've been in the business for years, but they haven't grown hardened.

The Belly Up Tavern's decor—the structure resembles a huge quonset hut with cedar covered walls and an 18-foot paper-mache shark over the bar—does not fit in with blues well. But the enthusiastic mood of the crowd more than makes up for any lack of atmosphere, maintains Hodges.

Caesars Palace Into Production

LAS VEGAS—Caesars Palace Productions, an entertainment arm of the hotel/casino corporation, kicks off here with a $20 million budget for its first operating year, according to Clifford Perlman, Caesars' chairman of the board.

Tony Verna, a veteran television producer/director, joins the division as president. Says Perlman: "The new arm represents the first time in history that a hotel has formed its own entertainment production division."

The production company, according to Perlman, will produce and package its own product, with concentration in the superstar entertainment and sports events categories. The hotel's local properties will be extensively used in the new productions as it has been in the past by outside firms for tv and film production.

Talent Talk

The Rolling Stones are rehearsing for a tentative U.S. tour, which would begin on the West Coast in mid-September with a few outdoor dates and then wind its way east in November. Shows in South America and Europe also are being mulled. A new Stones album will be released worldwide the third week of August.

The Jacksons' world tour this fall and winter may mark **Michael Jackson's** final appearances with the group. Expect a live Jacksons album on Epic in October.

Kim Carnes' first headlining concert tour begins Aug 16 in Dallas and hits 17 U.S. cities. The trek is being called the "Mistaken Identity Summer Tour '81." She is being joined onstage by her band, **The Hate Boys.** This trek is only part one of her tour with part two beginning Oct. 1 and running through Oct. 15.

Local L.A. rock band **the Naughty Sweeties** got a major nod of recognition when Tom Petty chose it to open for his Northern Michigan date at the Castle Music Theatre. The Sweeties, on the road to support their Dauntless "Live" EP, cancelled a Detroit club date and took the Petty offer. The group received an encore. Lasersium bowed a new show July 20 as it started "Rock Alive" at the Griffith Observatory in Los Angeles. Using Krypton lasers and the music from live albums by the **Kinks, Elton John, Yes, the Eagles, Led Zeppelin** and others, the project is an extension of the Lasersium and Laserock projects which have played here.

After playing an SRO date at Belmont Park, **the Doobie Bros.** took over the street in front of the Puglia restaurant in Little Italy in Manhattan for a party that featured the Doobies themselves playing a mid-night street corner concert with such guests as **Freda Payne, Lou Christie** and **Susan Boyle.**

The 1,000-capacity Meadowbrook club in Cedar Grove, N.J., which first opened its doors in 1929, is going new wave in mid-August.

Eliciting a bit of pre-nuptial controversy is "Prince Charles," a new single by **Christine Lavin** on Lifesong Records, which takes a satirical view of the royal wedding. It has been performed live on the "Today" show.

Following a free concert before 32,500 in Bloomfield, Conn., **Woody Herman's Big Band,** and the **Heritage Hall Band,** will take up residence at the Hyatt Regency Hotel in New Orleans for 36 weeks, starting Sept 15. No jokes, please, about bringing the house down. . . **Moody Blues** have received Madison Square Garden's Gold Ticket Award for selling more than 100,000 tickets. The Moody Blues first played the venue Oct. 23, 1972.

John Denver, recently back from Japan, starts his U.S. tour July 30 in Denver. Other cities on the 15-city tour are Detroit, Kalamazoo, Chicago, Toledo and Cleveland. Guitarist **Brad Whitford,** a founding member of **Aerosmith,** is departing that group to spend all his time with **the Whitford/St. Holmes Band. Derek St. Holmes** is the former lead singer with the Ted Nugent group. Rounding out the band are bassist **Dave Hewitt** and drummer **Steve Pace.** The group's debut LP is set for this month.

The San Francisco chapter of NARAS is sponsoring a series of professional recording studio tours. Included are the Automatt, Russian Hill Recording, Different Fur Recording, the Record Plant, Fantasy Studios, Music Annex, Hum Sound and Tres Virgos. They begin Saturday (25) and continue through Aug 1.

The new open air Irvine Meadows Amphitheatre in Irvine, Calif. now has five headliners signed for this season. **Charlie Daniels Band** opens proceedings Aug. 21. **Henry Mancini** and **the Long Beach Symphony** perform Aug. 23. **Anne Murray** is set for Sept. 6, **Kenny Rogers** comes in Sept. 11-13 and **Eddie Rabbitt** perform Oct. 9-10.

The first New York Folk Festival is Aug. 11-16. Produced by **Ted Geier,** it is expected to feature performances by **David Amram, Meg Christian, Odetta, Tom Paxton, Buffy Sainte-Marie, Roselie Sorrels, the Woodstock Mountain Revue** and others.

"The German Children Of The Bahnhof Zoo" film, featuring a concert performance by **David Bowie** with nine Bowie songs on the soundtrack will be released in Britain and the U.S. in August.

The first Rock 'n' Roll Challenge at the Channel club in Boston was won by **the Stompers,** a local band that beat out 35 competitors for the $10,000 first prize. **American Tom** was second and **the Sonics** placed third. The contest, to promote local acts, was sponsored by the Channel, WCOZ-FM, the Boston Phoenix, Long View Farm Studio, F.H. Wurlitzer and Audio-Technica.

The news suffered by New York commuters are the subject of a new song, "The Commuter" by **Seth Greenky** on Green Keys Records. To brighten up the **Joe Walsh** tour, Walsh and **Joe Vitale** wear disguises and costumes which they cart around with them in an old wardrobe trunk. . . **REO Speedwagon** has reportedly sold 8 million singles and albums in the last eight months.

Island Visual Arts is preparing a definitive film biography of **Bob Marley,** produced by **Chris Blackwell.**

ROMAN KOZAK and CARY DARLING

TOP QUALITY
8X10
PRINTS
LITHOGRAPHED OR HEAVY GLOSS STOCK

BLACK & WHITE 8x10's
500 - $45.00 1000 - $65.00

COLOR PRINTS
1000 - $311.00

SEND B&W PHOTO CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO 65803

BILLBOARD'S INT'L TALENT FORUM VII

Capture Your Share Of The Live Talent Industry

September 9-11, 1981

New York's Sheraton Centre.

You can't afford to miss Billboard's International Talent Forum VII—it's the single industry conference that offers answers to just about every question imaginable, relative to the live talent industry.

Talent Booking Agents
Entertainment Attorneys
Artists
Security Specialists
Talent Managers
Business Managers
Road Managers
College Talent Agents
Talent Promoters
Club and Facility Managers & Owners
Record Company Executives

Billboard's International Talent Forum VII offers three days of panel discussions, problem solving, trouble shooting, workshops, seminars and symposiums.

Here is the perfect opportunity to ask the really tough questions, and get the benefit of some of the best minds in the business.

AMONG THE TOPICS TO BE EXPLORED

"Big Bucks vs. The Long Haul—Short Term Profit Or Long Term Career Development"

"Radio & It's Service To The Music Industry"

"Alternate Methods To Maximize Profits Using Music Industry Skills"

"Demographic Studies—What Can They Do For You"

SPECIAL FEATURES

- **Ken Kragen Keynotes Forum**
- **Miller High Life Beer Presents Opening Evenings Showcase At The Lone Star Cafe**
- **Topping It Off With Those At The Top—President's Panel**
- **One On One Luncheons**

ADDITIONAL TOPICS AND SPECIAL FEATURES SOON TO BE ANNOUNCED

REGISTRATION FORM

Billboard's International Talent Forum VII

THE SHERATON CENTRE, NEW YORK, SEPTEMBER 9-11, 1981

REGISTRATION FEES:
$310—BEFORE AUGUST 5, 1981
$335—AFTER AUGUST 5, 1981
$250—Students/Military/Panelists

Registration does not include hotel accommodations or airfare. Registrant substitutions may be made. Registrations at the door will be an additional $35. Absolutely no refunds after August 24, 1981. Cancellations before August 24, 1981 must be in writing and will be subject to a 10% cancellation fee. Information on hotel accommodations will be mailed to you upon receipt of your completed registration form.

☐ I am enclosing a check in the amount of $ _____

I wish to charge my registration to:
☐ American Express ☐ Diners Club
☐ BankAmericard/Visa ☐ MasterCharge

CARD NUMBER _____ EXP DATE _____

SIGNATURE _____

MAIL COMPLETED FORM TO: **Billboard's International Talent Forum VII**
9000 Sunset Boulevard
Los Angeles, California 90069
Telephone (213) 273-7040

LAST NAME _____ FIRST NAME _____ INITIAL _____

TITLE _____ FIRST NAME OR NICKNAME FOR BADGE _____

COMPANY _____

ADDRESS _____ PHONE _____

CITY _____ STATE _____ ZIP _____

Billboard.
BB09091

Survey For Week Ending 7/19/81

Billboard® Top Boxoffice™

© Copyright 1981 Billboard Publications Inc. No part of this publication may be reproduced stored in a retrieval system or transmitted, in any form or by any means electronic mechanical photocopying, recording, or otherwise, without the prior written permission of the publisher

Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
	Stadiums & Festivals (More Than 20,000)			
1	**REO SPEEDWAGON/HEART/BLUE OYSTER CULT/FOGHAT/ROCKETS**—Pace Concerts/Louis Messina/Contemporary Productions, Astrodome, Houston, Tx., July 18	64,012	$17 $18 50	$1,070,960*
2	**REO SPEEDWAGON/HEART/TED NUGENT/FOGHAT/ROCKETS**—Contemporary Prodnctions/Pace Concerts/Louis Messina/Barry Mendelson Presents, Superdome, New Orleans, La., July 19	66,609	$15 $17 50	$989,420*
3	**REO SPEEDWAGON/ROSSINGTON-COLLINS/FOGHAT/BILLY SQUIER**—Cellar Door Concerts/Beach Club Booking, Tangerine Bowl, Orlando, Fla., July 16	48,140	$12 50 $15	$698,600*
4	**REO SPEEDWAGON/ROSSINGTON-COLLINS/FOGHAT/BILLY SQUIER**—Cellar Door Concerts/Beach Club Booking, Stadiums, Miami, Fla., July 17	25,466	$12 50 $15	$369,490*
	Arenas (6,000 To 20,000)			
1	**BRUCE SPRINGSTEEN & THE E STREET BAND**—Electric Factory Concerts, Spectrum Philadelphia, Pa., July 13-19 (5)	92,272	$10 $12 50	$1,127,187*
2	**REO SPEEDWAGON/ROCKETS**—Don Law Co., Garden, Boston, Mass., July 14 15 (2)	31,000	$10 50-$11 50	$344,984*
3	**GRATEFUL DEAD**—Monarch Entertainment/Feyline Presents, McNichols Arena, Denver, Co., July 13 & 14 (2)	18,611	$10 50 $12 50	$251,536
4	**WILLIE NELSON/KRIS KRISTOFFERSON/DELBERT McCLINTON/BILLY SWAN/DON BOWMAN**—Feyline Presents, Compton Terrace, Tempe, Az., July 17	12,743	$11 50 $12 50	$148,727
5	**STYX**—Brimstone Presents, Arena, Winnipeg, Canada, July 18	12,553	$12	$144,130*
6	**RICK JAMES/CAMEO/FRANKIE SMITH**—Alan Haymon Presents/W.G. Enterprises, Amphitheatre, Chicago, Ill., July 14	12,000	$10 $11	$129,600*
7	**VAN HALEN/FOOLS**—Danny Kresky Enterprises, Civic Arena, Pittsburgh, Pa., July 14	13,374	$9 75	$129,052
8	**JOHNNY MATHIS/JEANNINE BURNIER**—Concord Pavilion, Pavilion, Concord, Ca., July 17 & 18 (2)	12,145	$8 50 $12.50	$127,504
9	**KENNY ROGERS/CHARLEY McLEAN/GALLAGHER**—Country Shindig, Bicentennial Center, Salina, Kan., July 18	7,989	$12 50 $15	$117,578*
10	**RICK JAMES/CAMEO/FATBACK**—Alan Haymon Presents, Colis., Charlotte N.C., July 16	12,900	$8 50-$9 50	$116,900*
11	**PAT BENATAR/BILLY SQUIER**—Perryscope Concert Productions, Colis., Vancouver, Canada, July 19	11,987	$9 $10	$108,366*
12	**JEFFERSON STARSHIP/.38 SPECIAL**—Pace Concerts/Louis Messina, Summit, Houston, Tx., July 18	11,500	$9 65	$101,000*
13	**RICK JAMES/CAMEO**—Alan Haymon Presents/W.G. Enterprises, Colis., Shreveport, La., July 18	10,320	$8 50 $9 50	$96,000*
14	**RICK JAMES/SUGAR HILL GANG**—Alan Haymon Presents, Arena, Milwaukee, Wisc., July 17	10,100	$8 50-$9 50	$95,250*
15	**JEFFERSON STARSHIP/.38 SPECIAL**—Contemporary Productions/New West Presentations Colis., Wichita, Kans., July 19	10 477	$9 $9 50	$95,010*
16	**RICK JAMES/CAMPO**—Alan Haymon Presents/Showdown Productions, Muni Aud., Nashville, Tenn., July 19	9 900	$8 50-$9 50	$92,642*
17	**VAN HALEN/FOOLS**—Cross Country Concerts, Colis., New Haven, Ct., July 16	9 832	$8 50 $9 50	$92,640*
	Auditoriums (Under 6,000)			
1	**STEPHANIE MILLS/STYLISTICS**—Dimensions Unlimited, Inc., Kennedy Center, Washington, D.C., July 17 & 18 (3)	7,736	$13	$96,794
2	**JOE WALSH/DAVID LINDLEY**—Avalon Attractions/Marc Berman Concerts, Amphitheatre, San Diego, Ca., July 15	4 000	$10 75 $12 75	$50,702*
3	**DON WILLIAMS/BRYAN BOWERS**—Rising Stars Concerts, Center Arena, Seattle, Wa., July 14	4 601	$8 $10	$40,872
4	**TED NUGENT/KROKUS**—Sound Seventy Prodnctions, Mem'l Aud., Chattanooga, Tenn., July 16	4,481	$8 50	$38,089
5	**PAT METHENY**—Bill Graham Presents, Warfield Theatre, San Francisco Ca., July 17 (2)	3 611	$8 50 $9 50	$33,976
6	**ALICE COOPER/SPIDER**—Di Cesare Engler Prodnctions, Stanley Theatre, Pittsburgh, Pa., July 19	3,150	$10 75	$33,887
7	**PLASMATICS**—Parentheau Guidnnce Productions, Masonic Aud., Detroit, Mich., July 18	3,122	$9 50 $10 50	$32,781
8	**UTOPIA**—Contemporary Productions, Kiel Opera House, St. Louis, Mo., July 14	3,432	$8 50-$9 50	$31,364*
9	**ALICE COOPER/SPIDER**—Brass Ring Prodnctions, Civic Aud., Grand Rapids Mich., July 14	2,891	$10	$28,910
10	**OZZY OSBOURNE/MOTORHEAD**—Perryscope Concert Productions Arena Vancouver, Canada, July 15	2,615	$9 50 $10 50	$25,414
11	**JUDAS PRIEST/IRON MAIDEN/WHITESNAKE**—Monarch Entertainment, Aud Theatre, Rochester, N.Y. July 18	2,574	$10 50	$23,523*
12	**DON WILLIAMS**—Bill Graham Presents, Civic Center, Redding, Ca., July 14 (2)	2 405	$8 50 $9 50	$22,514
13	**OZZY OSBOURNE/MOTORHEAD**—Perryscope Concert Productions, Arena Concert Bowl, Victoria, Canada, July 14	2,520	$8 50 $9 50	$22,445*
14	**CLARKE-DUKE PROJECT**—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., July 14	2,513	$7 50 $8 50	$21,067

Talent In Action

DOOBIE BROTHERS CARL WILSON

Merriweather Post Pavillian
Columbio, Md.
Admissian: Pavilion. $12.50
Lawn: $8

Recording here for a possible live album, the Doobie Brothers pulled out all the stops for a tight 1½ hour performance. The sellout crowd responded enthusiastically to a repertoire that included the group's most popular songs. Opening with "Takin' It To The Streets," running through "Real Love," "What A Fool Believes" and ending with the group's first hit, "Listen To The Music," for a final encore.

The eight-piece band introduced only one new song, "There's No Stopping Us," but the crowd didn't seem to mind hearing familiar tunes, especially with Michael McDonald's trademark vocals, Cornelius Bumpus' sax and guitarists' Pat Simmons and John McFee's virtuoso licks. The group worked hard with little theatrics except when Simmons ran out into the crowd with his cordless guitar to greet fans seated on the lawn before returning to stage toward the end of the set.

The Doobie Brothers' songs are the kind kids drive around in cars falling in love to and on a full moonlit night, the outdoor pavilion seemed like the ideal setting to listen to the music. Carl Wilson of the Beach Boys opened the show with a set including "Long, Promised Road," "Surf's Up" and Sam & Dave's "I Thank You." Wilson's sweet, yearning voice set the pace for the main act perfectly.

JEAN CALLAHAN

BEACH BOYS

Greek Theatre, Los Angeles
Tickets: $15, $12.50, $8.

Judging by the reaction of the soldout house July 17, first of a two night stand for the Beach Boys, one would have to say the show was a smash. The 10-piece band (five original members) rummaged through its treasure trove of oldies and served up 28 songs in an hour and 35 minute rough-hewn set which not only had the audience galvanized throughout but brought it to its feet and kept it standing, gyrating and cheering for the final half hour.

This, in spite of the absence of Carl Wilson, who chose to bow out of the current tour after publicly stating that he didn't think the group took its music seriously anymore, and this, in spite of brother Brian's spoiled-brat antics. About mid-set, when the brooding, sulking, hulking composer-singer-pianist was called upon to solo in "God Only Knows," he belched out the first couple of notes, then, after getting some feedback from the sound system, he abandoned the piano and took a walk into the wings.

Al Jardine immediately replaced him on lead vocals while Bruce Johnston ran backstage and coaxed the erstwhile Beach Boys "boy genius" into coming back and finishing the song. This he did, but split again on the next tune after punching his mike stand in the teeth and knocking it to the floor as punishment for its giving him static.

But the constant cries from the adoring crowd, "We love you, Brian!" coupled with the stroking he got all night from his drummer brother Dennis (he was so hoarse, he could hardly talk) was enough to induce Brian to go back to work. He returned for the final half hour.

Mike Love, another original member, handled emcee chores and most of the lead singing and, under the nerve-jangling circumstances, did a commendable job. Among the highlights was a medley of "automotive classics"—"409," "Dead Man's Curve," "Little Old Lady From Pasadena" and "Little Deuce Coupe" and, saved for the big wrap were "Surfin' USA," John Lennon's "Back In The USSR" and, of course, "Good Vibrations."

As a bonus ex Beach Boys keyboard man Daryl Dragon and his wife Toni Tennille joined in on the joviality as the entire cast of characters, including the opening act, comic Glenn Super served up a fun "Run, Run, Run" for the finale.

JOE X. PRICE

STEPHANIE MILLS THE REDDINGS

Kennedy Center Cancert Hall
Washington, D.C.
Tickets, $13

Proving to be in total control of her first headlining tour, Mills bounced onstage for the last of a three-set two nighter July 17 and 18 with the energy of a hurricane.

The 58 minute, 10 song production sparkled with the seasoned touch of the 15 year stage veteran, who opened on Stevie Wonder's "Show Me How To Do Like You" and built steadily to her rousing finale of "Never Knew Love Like This Before."

Improvisation was the order of the evening, as Mills freely and frequently abandoned set charts to romp theatrically beyond the arrangements. Her stage version of "Magic," the song she co-wrote with husband Jeffrey Daniel of Shalamar, was presented as a throaty ballad, with thoughtful coloration.

After "Ease On Down The Road," enhanced by backup singers Peggie Blue and Mary Johnson, Mills put her heart into "Home" and brought down the house.

"Whatcha' Gonna Do With My Lovin'" segued into an effective "Night Games" from the "Stephanie" LP and featured a synthesizer riff by Bobby Wooten and a subtle horn arrangement with Steve Wilson on sax, Greg Little on trumpet and Aubrey Fallias on trombone.

The crowd roared to its feet when Teddy Pendergrass made a surprise entrance in the middle of "Two Hearts" and forced the band to follow an elaborate musical dialogue which, at one point, left Mills collapsed on the floor in a mock faint. Then came a 6½-minute "Feel The Fire" duet, this time leaving Pendergrass on his knees, to the vocalized delight of the women in the audience.

Continuing with the star-studded surprise (Sugar Ray Leonard was in the audience), Mills brought Philip Bailey of Earth, Wind & Fire on stage to assist her "Never Knew" closing. John Simmons conducted with Alvin Moody on bass, Ted Perlman on guitar, Kenneth Little on drums and Russell Robertson II playing percussion.

The Reddings, making their stage debut, proved an energetic and theatrically stunning compliment, with a 35-minute, 6 song opening drawn from their two LP's. Lead singer Mark Lochett carried a strong, smooth tenor solo on "Seriously" and managed non stop bootie shaking throughout. Otis Redding III on guitar and brother Dexter on bass confidently and convincingly boasted precise articulation and proved strong on back up vocals. No doubt they will prove a welcome addition to the soul concert circuit.

TIM WALTER

THE CLARKE/DUKE PROJECT

Sovoy, New York
Admission: $15, $12.50

Stanley Clarke and George Duke smashed any preconceptions that they're only interested in the tame r&b of their current high charting album. Before a fanatic crowd July 16, Clarke and Duke spurted a barrage of music which ranged from heavy metal funk to jazz to sounds too bizarre to be categorized.

Clarke and Duke play well together, but they spent most of the evening trading off long, overpowering solos. In a cool, effortless manner, Clarke spewed forth from his bass guitar a series of loud, intriguing patterns to the delight of Clarke aficionados in the audience.

In a completely opposite manner, Duke jumped from instrument to instrument, treating each of his keyboards as a massive weapon. The enthusiasm of his performance was overwhelming, even if at times he sounded like a dying car engine or a bunch of computers gone haywire underwater.

The only time the audience had a chance to catch its breath was during "Sweet Baby," the duo's current pop hit. Duke's voice was shot, but at least he treated his piano like a piano instead of a machine gun, and allowed the catchy, pretty melody to come through.

After "Sweet Baby," Clarke and Duke went back to the knock 'em dead pace that dominated the set. The show may have left the audience energized, but they probably needed a few days for their eardrums to recover.

ROB HOERBURGER

MANHATTAN TRANSFER

Greek Theatre, Los Angeles
Tickets: $15

Smooth smooth smooth went Manhattan Transfer's annual outing at the Greek July 19. In a two hour and 20 minute show (including a 20 minute half time break), the singing foursome—Tim Hauser, Janis Seigel, Alan Paul and Cheryl Bentyne—batted out some 26 jazz and/or gospel flavored ditties without a hitch.

Back by a stellar five piece ensemble consisting of guitar, drums, electric bass, reeds and keyboards (the latter is manned by the group's musical director Israeli pianist Yaron Gershovsky) and buttressed by four (count 'em) costume changes, one more inventive than the other, MT wended its way like a swan in a duck pond through such standards as "Route 66," "Java Jive," "Tuxedo Junction," "Poinciana" and a dozen-odd other evergreens they've helped keep alive.

Predictably, other highlights included renderings of their current click, the remake of the 1960s rocker "Boy From New York City" and past hit "Twilight Zone," which they performed, again predictably, in a swirl of stage smoke and attired in black and white space suits.

After the instrumentalists left the stage, the foursome was pulled back to the mike for their encore number, an ebullient a cappella rendering of "Berkeley Square." The strictly instrumental portion of the show came this time early in the second half, with each musician taking his solo turn—Wayne Johnson on guitar, Kenwood Dennard on drums, Alex Blake electric bass, Don Roberts on tenor saxophone and Gershovsky on keyboards—and, one by one, blowing everyone away.

JOE X. PRICE

TEMPTATIONS ESTHER WILLIAMS

Savay, New York
Tickets: $12.50

Before a near sellout crowd July 10, the Temptations were bent on proving they still make fine music. Despite all the personnel and style changes, the singing and choreography is still dazzling. But the greatness of their Motown legacy overshadowed anything else they attempted.

When they were crooning their way through the smooth exhilaration of "My Girl," extolling the virtues of "Cloud Nine" or revealing the horror of "Papa Was A Rolling Stone," the Tempts could do no wrong. These were part of a 10 song oldies medley, spanning their golden years at Motown (1964-1972), and proving their old songs and their interpretations of them are as timeless as ever, even if many had to be left out and at times the tempos were too fast (common flaws with hits medleys).

But the remainder of the material, save a roots-tracing medley of songs by pre-Temptations vocal groups, fell flat in comparison. Despite a spirited arrangement of "Just The Way You Are" and a thrashing version of their 1980 release "Power," the Temptations seemed to be only lowering their standards. Their performance made one wish it was 1965 again instead of 1981.

RCA artist Esther Williams opened the show with an hour long set of ordinary disco fare. A hit on the disco charts with "I'll Be Your Pleasure," Williams sounded like a cross between Chaka Khan and Stephanie Mills, but was hardly as inspiring as either.

ROB HOERBURGER

BILLY TAYLOR

Fat Tuesday's, New York
Admission: $7.50

Polished classical jazz that consistently swings solidly has come to be the hallmark of pianist Taylor's performances. His 50 minute set June 18 was no exception. Working deftly with a trio, he presented a balanced program that ranged from Eubie Blake to Miles Davis. He opened with the often done "Green Dolphin Street," which he stamped with his own individuality.

He went on to note he was working on a television show with Blake, which served to introduce Blake's "Melodic Rag," a happy romping ragtime piece and a sensitive rendition of Blake's "Memories Of You."

He also included some selections from his new Concord album in his program of nine tunes. One of the most impressive was Miles Davis' "All Blues" which rolled strongly along with the bass bowing the trumpet parts.

DOUGLAS E. HALL

CHARLIE BYRD

Village Gate, New York
Admission: $7

As if frozen in time, guitarist Byrd takes his listeners back to the early 1960s when the bossa nova was a minor craze. Byrd, of course, along with Stan Getz and some Brazilian performers was at the center of all this almost 20 years ago.

In an hour set June 25 he was back in those days playing again "Meditation," "Wave" and other bossa novas. But his program of a dozen selections also ranged from jazz standards (Charlie Christian's "Seven Come Eleven") to classical guitar pieces.

Accompanied by bass (played by his brother) and drums, Byrd played an impressive set that transended its nostalgic overtones.

DOUGLAS E. HALL

ANNOUNCING THE BIGGEST ADVERTISING MERGER IN HISTORY.

Beginning August 1, 1981, a new advertising medium will begin operation. It's called MTV: MUSIC TELEVISION™, the first major telecommunications medium ever to merge the power of stereophonic sound with the visual impact of television.

MTV is cable's first all-music channel, beamed by satellite in stereo, 24 hours a day. It will show state-of-the-art video records of contemporary artists performing their music.

These video records are more than just a tape of a band playing and singing. They are highly stylized visual interpretations of the music, using the most advanced video techniques. And the sound is transmitted through stereo speakers, bringing a whole new dimension to the way people watch television.

Because of our highly specialized programming, you can enjoy the best of both worlds—the "low waste" audience selectivity of radio and magazines, and the broader reach of television.

If you're advertising to the 12-34 demographic, there's no better way to reach them than through MTV.

For more information call Larry Divney, VP–Advertising Sales, at (212) 944-5598.

Do it now.

Warner Amex Satellite Entertainment Company

© 1981 WAMC

Billboard® Hot Country Singles®

Survey For Week Ending 8/1/81

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)
1	3	10	DIXIE ON MY MIND—Hank Williams Jr. (H. Williams Jr.) Elektra/Curb 47137 (Bocephus, BMI)
2	4	11	TOO MANY LOVERS—Crystal Gayle (M. True, L. Lindsay, S. Hogin) Columbia 11-02078 (Cookhouse/Mother Tongue, ASCAP)
3	5	7	I DON'T NEED YOU—Kenny Rogers (R. Christian) (Bootchute, BMI) Liberty 1415
4	7	10	PRISONER OF HOPE—Johnny Lee (S. Whipple, G. Metcalf) Full Moon/Asylum 47138 (Elektra/Asylum, BMI)
5	8	10	I STILL BELIEVE IN WALTZES—Conway Twitty and Loretta Lynn (M.D. Hughes, J. MacRae, B. Morrison) MCA 51114 (Southern Nights, ASCAP)
6	11	9	RAINBOW STEW—Merle Haggard (M. Haggard) MCA 51120 (Shade Tree, BMI)
7	9	12	UNWOUND—George Strait (D. Dillon, J. Dycus) MCA 51104 (Pi-Gem/Pannon Gold, BMI)
8	10	12	DREAM OF ME—Vern Gosdin (R. Scoggins, B. Cannon, J. Darrell) Ovation 1171 (Sabal/Sawgrass, BMI, ASCAP)
9	12	8	IT'S NOW OR NEVER—John Schneider (W. Gold, A. Schroeder) Scotti Bros. 02105 (CBS) (Gladys, ASCAP)
10	14	9	WILD SIDE OF LIFE/IT WASN'T GOD WHO MADE HONKY TONK ANGELS—Waylon & Jessi (A. Carter, W. Warren, J.D. Miller) RCA 12245 (Unart/Peer, BMI)
11	15	5	(THERE'S) NO GETTING OVER ME—Ronnie Milsap (T. Brasfield, W. Aldridge) RCA 12264 (Rick Hall, ASCAP)
12	13	9	THEY COULD PUT ME IN JAIL—Bellamy Brothers (B. McDill) Warner/Curb 49729 (Hall-Clement, BMI)
13	17	8	DON'T WAIT ON ME—The Statler Brothers (H. Reid, D. Reid) Mercury 57051 (American Cowboy, BMI)
14	18	11	I SHOULD'VE CALLED—Eddy Raven (E. Raven) Elektra 47136 (Milene, ASCAP)
15	23	6	OLDER WOMEN—Ronnie McDowell (J. O'Hara) Epic 19-02129 (Tree, BMI)
16	22	7	A TEXAS STATE OF MIND—David Frizzell & Shelly West (G. Crofford, J. Durrill, S. Garrett) (Peso/Wallet, BMI) Warner/Viva 49745
17	33	5	YOU DON'T KNOW ME—Mickey Gilley (C. Walker, E. Arnold) Epic 14-02172 (Rightsong, BMI)
18	19	11	WHISKEY CHASIN'—Joe Stampley (B. Cannon) Epic 19-02091 (Sabal, ASCAP)
19	20	9	RICH MAN—Terri Gibbs (E. Mattson) MCA 51119 (Song Biz, BMI)
20	21	9	WIND IS BOUND TO CHANGE—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin) Columbia 11-02123 (Larry Gatlin, BMI)
21	25	5	MIRACLES—Don Williams (R. Cook) MCA 51134 (Dick James, BMI)
22	27	8	QUEEN OF HEARTS—Juice Newton (H. DeVito) Capitol 4997 (Drunk Monkey, ASCAP)
23	31	7	I JUST NEED YOU FOR TONIGHT—Billy "Crash" Craddock (Wallace, Skinner, Bell) (Hall-Clement/Welk, BMI) Capitol 5011
24	24	10	LONGING FOR THE HIGH—Billy Larkin (D.B. McClinton, S. McCorvey) Sunbird 7562 (Cross Keys, ASCAP/Timber, SESAC)
25	29	7	YOU'RE THE BEST—Kieran Kane (K. Kane, B. Channel) (Cross Keys, ASCAP/Old Friends, BMI, ASCAP) Elektra 47148
26	28	8	WHILE THE FEELING'S GOOD—Rex Allen Jr. & Margo Smith (R. Bowling, L. Hart) Warner Bros. 49738 (ATV/Hartline, BMI)
27	30	7	MAYBE I SHOULD'VE BEEN LISTENING—Gene Watson (B. Rabin) (Screen Gems-EMI, BMI) MCA 51127
28	32	8	SOME DAYS ARE DIAMONDS—John Denver (D. Tatter) RCA 12246 (Tree, BMI)
29	35	5	WE DON'T HAVE TO HOLD OUT—Anne Murray (J. Mason, G. Adams) Capitol 5013 (Balmar, ASCAP)
30	37	4	TIGHT FITTIN' JEANS—Conway Twitty (M. Huffman) MCA 51137 (Prater, ASCAP)
31	34	6	GOOD TIMES—Willie Nelson (W. Nelson) RCA 12254 (Tree, BMI)
32	38	4	SCRATCH MY BACK/MIDNIGHT HAULER—Razzy Bailey (R. Moore, M. Strong, E. Cage, W. Newton, T. DuBois) RCA 12268 (Fame, House Of Gold, BMI)
33	39	3	PARTY TIME—T.G. Sheppard (B. Channel) Warner/Curb 49761 (Tree, BMI)
34	49	4	(I'm Gonna) PUT YOU BACK ON THE RACK—Dottie West (R. Goodrum, B. Maher) Liberty 1419 (Chappell, Sailmaker, Welbeck, Blue Quill, ASCAP)
35	43	5	TODAY ALL OVER AGAIN—Reba McEntire (D. Harden, J.J. Dillon) Mercury 57054 (Coal Miner, Ring Coal, BMI, ASCAP)
36	45	5	LOVE AIN'T NEVER HURT NOBODY—Bobby Goldsboro (B. Goldsboro) Curb CBS 602117 (House Of Gold, BMI)
37	42	6	SOMEBODY'S DARLING, SOMEBODY'S WIFE—Dottsy (J. Young) Tanglewood 1908 (Emeryville, BMI)
38	41	6	HONKY TONK HEARTS—Dickey Lee (B. McDill) Mercury 57052 (Hall-Clement (Welk), BMI)
39	40	6	I'VE BEEN A FOOL/SOMETIMES WHEN WE TOUCH—Stephanie Winslow (S. Winslow, D. Hill, B. Mann) Warner/Curb 49753 (Valahey, Welbeck, ATV, Mann & Weil, ASCAP, BMI)
40	47	6	HELLO WOMAN—Doug Kershaw (D. Kershaw) Scotti Bros. 02137 (CBS) (Doug Kershaw, BMI)
41	50	3	IT DON'T HURT ME HALF AS BAD—Ray Price (T. Allen, D. Lay, B. Lindsay) Dimension 1021 (Combine, BMI)
42	48	4	TEXAS COWBOY NIGHT—Mel Tillis & Nancy Sinatra (M. Tillis, B. Cannon, R. Squires) Elektra 47157 (M. Tillis, BMI, Sabal, ASCAP)
43	1	11	FEELS SO RIGHT—Alabama (R. Owen) RCA 12236 (Maypop, BMI)
44	55	3	TAKIN IT EASY—Lacy J. Dalton (M. Sherrill, B. Sherrill, L. Dalton) Columbia 1-67963 (Algee, BMI)
45	2	14	LOVIN HER WAS EASIER—Tompall & The Glaser Bros. (K. Kristofferson) Elektra 47144 (Combine, BMI)
46	6	13	FOOL BY YOUR SIDE—Dave Rowland & Sugar (R. Cook) Elektra 47135 (Pelle & Lloyd, ASCAP)
47	16	14	DON'T GET ABOVE YOUR RAISING—Ricky Skaggs (L. Flatt, E. Scruggs) Epic 19-02034 (Peer, BMI)
48	59	3	HURRICANE—Leon Everette (R. Slegal, S. Harris, J. Schugler) RCA 12270 (Blackwood, BMI, Rich Bee, ASCAP)
49	65	3	RIGHT IN THE PALM OF YOUR HAND—Mel McDaniel (B. McDill) Capitol 5022 (Hall-Clement (Welk), BMI)
50	53	5	SHOULD I DO IT—Tanya Tucker (L. Martine Jr.) MCA 51131 (Unichappell, Walden Hill, BMI)
51	60	4	HOLD ON—Rich Landers (R. Landers) Ovation 1173 (Nub Pub, ASCAP)
52	66	2	WHEN YOU FALL IN LOVE EVERYTHING'S A WALTZ—Ed Bruce (P. Bruce, E. Bruce, R. Peterson) MCA 51139 (Tree, Sugarplum, BMI)
53	67	2	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY—Janie Fricke (B. McDill, W. Holyfield) Columbia 14-02197 (Hall-Clement, Bibo, BMI, Welk, ASCAP)
54	NEW ENTRY		STEP BY STEP—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy) Elektra 47174 (Briarpatch, DebDave, BMI)
55	68	2	I'M INTO LOVIN' YOU—Billy Swan (B. Swan) Epic 14-02196 (Sherman Oaks, BMI)
56	26	10	COULD YOU LOVE ME (One More Time)—John Conlee (C. Stanley) MCA 51112 (Fred Rose, BMI)
57	57	5	YESTERDAY'S NEWS (Just Hit Home Today)—Johnny Paycheck (M. Haggard) Epic 19-02144 (Shade Tree, BMI)
58	36	18	FIRE AND SMOKE—Earl Thomas Conley (E.T. Conley) Sunbird 7561 (Blue Moon/April, ASCAP)
59	44	13	DON'T BOTHER TO KNOCK—Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan) RCA 12220 (Pi-Gem, BMI)
60	46	6	IT'LL BE HIM—Debby Boone (B.B. Reynolds) Warner/Curb 49720 (Hal Bond, Baron, BMI)
61	69	4	LOVE NEVER HURT SO GOOD—Donna Hazard (B. Whitaker, M. Fiedler) Excelsior 1016 (Music City, ASCAP, Combine, BMI)
62	73	2	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER—Willie Nelson (F. Ahlert, J. Young) Columbia 18-02187 (Fred Ahlert, Pencil Mark, Rytvoc, ASCAP)
63	NEW ENTRY		HONKY TONK QUEEN—Moe Bandy & Joe Stampley (R. Hicks) Columbia 18-02198 (Baray, Mullet, BMI)
64	72	4	THE PARTNER NOBODY CHOSE—Guy Clark (G. Clark, R. Crowell) Warner Bros. 49740 (World Song, Coolwell, Granite, ASCAP)
65	71	3	SECRETS—Mac Davis (S. Lorber, M. Nobel, J. Silbar) Casablanca 2336 (Bobby Goldsboro, ASCAP)
66	75	2	JUST GOT BACK FROM NO MAN'S LAND—Wayne Kemp (D. Wallis) Mercury 57053 (Tree, BMI)
67	NEW ENTRY		I LOVE YOU A THOUSAND WAYS/CHICKEN TRUCK—John Anderson (L. Frizzell, J. Beck, J.D. Anderson, L.J. Parker, M. Fields) Warner Bros. 49772 (Peer, Al Gallico, BMI)
68	76	3	A POOR MAN'S ROSES—Patti Page (A. Caswell) Plantation 201 (Welbeck, ASCAP)
69	80	2	MY BEGINNING WAS YOU—Jack Grayson (J. Grayson, T. Purvin) Koala 334 (Hiesdale, BMI, Temar, ASCAP)
70	70	5	YOU'RE MORE TO ME (Than He's Ever Been)—Peggy Forman (P. Forman) Dimension 1020 (Jubina, SESAC)
71	51	15	GOOD OL' GIRLS—Sonny Curtis (D. Wilson) Elektra 47129 (Cross Keys, ASCAP)
72	52	14	JUST LIKE ME—Terry Gregory (D. Anton, R. Wilkins) Handshake 70071 (Al Gallico/Algee, BMI)
73	54	9	BEDTIME STORIES—Jim Chesnut (D. Morrison, C. Lester) Liberty/Curb 1405 (House Of Gold, BMI)
74	83	2	MOBILE BAY—Johnny Cash (C. Putnam, D. Kirby) Columbia 18-02189 (Tree, BMI, Cross Keys, ASCAP)
75	79	3	IT'S REALLY LOVE THIS TIME—Tamdy Brown (R.J. Jones, M. Rosser) Ovation 1174 (Blue Lake, BMI, Terrace, ASCAP)
76	56	17	SURROUND ME WITH LOVE—Charly McClain (N. Wilson, W. Holyfield) Epic 19-01045 (Al Gallico, BMI, Bibo, ASCAP)
77	NEW ENTRY		SHOT FULL OF LOVE—Randy Parton (B. McDill) RCA 12271 (Hall-Clement, Welk, BMI)
78	NEW ENTRY		SHE TOOK THE PLACE OF YOU—Valentino (S. Vaughn) RCA 12269 (Jack & Bill, Welk, ASCAP)
79	NEW ENTRY		HE'S THE FIRE—Diana (C. Lester, D. Morrison) Sunbird 7564 (House Of Gold, BMI)
80	58	17	BY NOW—Steve Wariner (D. Pfrimmer, C. Quillen, D. Dillon) RCA 12204 (Pi-Gem, BMI, Chess, ASCAP)
81	61	15	THE MATADOR—Sylvia (B. Morris, D. Pfrimmer) RCA 12218 (Pi-Gem, BMI)
82	NEW ENTRY		LONESTAR COWBOY—Donna Fargo (D. Fargo) Warner Bros. 49757 (Prima Donna, BMI)
83	85	2	NOTHIN' TO DO BUT JUST LIE—Wesley Ryan (S. Whipple, C. Putnam) NSD 93 (Tree, BMI)
84	NEW ENTRY		TURNING MY LOVE ON—Jimmy Payne (B. Milsap) KIK 907 (Iron Side, ASCAP)
85	62	8	I DON'T HAVE TO CRAWL—Emmylou Harris (R. Crowell) Warner Bros. 49739 (Visa, ASCAP)
86	88	2	THE DEVIL—Hoyt Axton (H. Axton) Jeremiah 1011 (Lady Jane, BMI)
87	NEW ENTRY		I WON'T LAST A DAY WITHOUT YOU—Vance And Dianne Hatfield (P. Williams, R. Nichols) Soundwaves 4638 (NSD) (Almo, ASCAP)
88	NEW ENTRY		IF YOU DON'T KNOW ME BY NOW—Super Grit Cowboy Band (B. Ellis) Hoodswamp 8002 (Hoodswamp, BMI)
89	63	13	I WAS COUNTRY WHEN COUNTRY WASN'T COOL—Barbara Mandrell (K. Fleming, D.W. Morgan) MCA 51107 (Pi-Gem, BMI)
90	64	8	SWEET SOUTHERN LOVE—Phil Everly (P. Everly, J. Paige) Curb/CBS 02116 (Everly & Sons, Music Table, BMI)
91	74	7	MY BABY'S COMING HOME AGAIN TODAY—Bill Lyerly (B. Lyerly) (Chapparral, ASCAP) RCA 12255
92	NEW ENTRY		YOU'RE THE REASON—John Rex Reeves (Edwards, Henley, Imes, Fell) Soc & Gee 110 (Vogue, BMI)
93	93	2	OLD FASHIONED LOVER—Michele Spitz (M.P. Heeney, J. Moffat) 50 States 63 (Cedarwood, BMI)
94	94	2	SWEET HOME ALABAMA—The Charlie Daniels Band (E. King, G. Rossington, R. Van Zant) Epic 14-02185 (Duchess, BMI, Leeds, ASCAP, Hustlers, BMI)
95	77	5	TENNESSEE WHISKEY—David Allan Coe & Billy Sherrill (D. Dillon, L. Hargrove) Columbia 11-02118 (Pi-Gem, Algee, BMI)
96	78	3	MATHILDA—John Wesley Ryles (G. Khoury, H. Thierry) MCA 51128 (Combine, BMI)
97	81	18	IT'S A LOVELY, LOVELY WORLD—Gail Davies (B. Bryant) Warner Bros. 49694 (Acuff-Rose, BMI)
98	82	3	ONE TOO MANY MEMORIES—Ray Pillow (K. Westberry) First Generation C11 (Sawgrass, BMI)
99	84	17	BUT YOU KNOW I LOVE YOU—Dolly Parton (M. Settle) RCA 12200 (Tro-Devon, BMI)
100	86	12	ANGELA—Mundo Earwood (M. Earwood) Excelsior 1010 (Music West Of The Pecos, BMI)

Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers) ★ Stars are awarded to those products showing greatest airplay and sales strength ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. (Seal indicated by triangle.)

COUNTRY SINGLES A-Z (Producers)

Title (Producer)	Position
A Texas State Of Mind (S. Garrett, S. Dorff)	16
Angela (J. Darrell, S. Vining)	100
Bedtime Stories (J. Gillespie, J. Chestnut)	73
But You Know I Love You (Mike Post, Greg Perry)	99
By Now (Tom Collins)	80
Could You Love Me (One More Time) (Bud Logan)	56
Dixie On My Mind (Jimmy Bowen)	1
Don't Bother To Knock (Tom Collins)	59
Don't Get Above Your Raising (Ricky Skaggs)	47
Don't Wait On Me (Jerry Kennedy)	13
Dream Of Me (Bruce Fisher)	8
Feels So Right (Alabama, L. McBride, H. Shedd)	43
Fire And Smoke (Nelson Larkin, P. Grimset, E. T. [illegible])	58
[illegible] Brown	46
[illegible]	71
Good Times [illegible]	31
Hello Woman [illegible]	40
He's The Fire [illegible]	[illegible]
Hold On [illegible]	[illegible]
Honky Tonk [illegible]	[illegible]
Honky Tonk [illegible]	[illegible]
Hurricane (R. Dean, L. Everette)	48
I Don't Have To Crawl (Brian Ahern)	85
I Don't Need You (Lionel B. Richie Jr.)	3
I Just Need You For Tonight (Dale Morris)	23
I Love You A Thousand Ways/Chicken Truck (Norro Wilson)	67
I Should've Called (Jimmy Bowen)	14
I Still Believe In Waltzes (B. Chancey, C. Twitty, L. Lynn)	5
I Was Country When Country Wasn't Cool (Tom Collins)	89
I Won't Last A Day Without You (Charlie McCoy)	87
I'll Need Someone To Hold Me When I Cry (Jim Ed Norman)	53
If You Don't Know Me By Now (Clyde Matlocks)	88
I'm Into Loving You (Larry Rogers)	55
I'm Gonna Sit Right Down and Write Myself A Letter (W. Nelson, P. Buskirk, J. Powers)	62
It Don't Hurt Me Half As Bad (Ray Pennington)	41
It'll Be Him (Larry Butler)	60
It's A Lovely, Lovely World (Gail Davies)	97
[illegible] John D'Andrea	9
It's Really Love This Time (Jack Tenney)	75
I've Been A Fool (Ray Ruff)	39
Just Got Back From No Man's Land (D. Walls, D. Kemp)	66
Just Like Me (Mark Sherrill)	72
Longing For The High (Nelson Larkin, E. T. Conley)	24
Love Ain't Ever Hurt Nobody (Larry Butler)	36
Love Never Hurt So Good (E. Keeley)	61
Lonestar Cowboy (Stan Silver)	82
Lovin Her Was Easier (Jimmy Bowen)	45
Mathilda (Ron Chancey)	96
Maybe I Should've Been Listening (Russ Reeder, Gene Watson)	27
Miracles (R. Williams, G. Lunds)	21
Mobile Bay (Billy Sherrill)	74
My Baby's Coming Home Again Today (Roy Dea)	91
My Beginning Was You (B. Vaughn, J. Grayson)	69
Nothin' To Do But Just Lie (Ray Ruff)	83
Old Fashioned Lover (Johnny Howard)	93
Older Women (Buddy Killen)	15
One Too Many Memories (Peter Drake)	98
On the Inside (S. S. Singleton)	68
Party Time (Buddy Killen)	33
Prisoner Of Hope (Jim Ed Norman)	4
(I'm Gonna) Put You Back On The Rack (B. Maher, R. Goodrum)	34
Queen Of Hearts (Richard Landis)	22
Rainbow Stew (Merle Haggard)	6
Rich Man (Ed Penney)	19
Right In The Palm Of Your Hand (Larry Rogers)	49
Secrets (Rick Hall)	65
Scratch My Back/Midnight Hauler (Bob Montgomery)	32
She Took The Place Of You (Norro Wilson)	78
Shot Full Of Love (Mike Post)	77
Should I Do It (Gary Klein)	50
Somebody's Darling, Somebody's Wife (B. Fischer, J. B. Burchill)	37
Some Days Are Diamonds (Larry Butler)	28
Step By Step (David Malloy)	54
Surround Me With Love (Larry Rogers)	76
Sweet Home Alabama (John Boylan)	94
Sweet Southern Love (P. Everly, J. Paige)	90
Takin It Easy (Billy Sherrill)	44
Tennessee Whiskey (Billy Sherrill)	95
Texas Cowboy Night (J. Bowen, B. Strange)	42
The Devil (Hoyt Axton)	86
The Matador (Tom Collins)	81
The Partner Nobody Chose (R. Crowell)	64
(There's) No Getting Over Me (R. Milsap, T. Collins)	11
They Could Put Me In Jail (Michael Lloyd)	12
Tight Fittin Jeans (C. Twitty, R. Chancey)	30
Today All Over Again (Jerry Kennedy)	35
Too Many Lovers (Allen Reynolds)	2
Turning My Love On (Bob Milsap)	84
Unwound (Blake Mevis)	7
We Don't Have To Hold Out (Jim Ed Norman)	29
When You Fall In Love Everything's A Waltz (Tommy West)	52
While The Feeling's Good (Curtis Allen)	26
Whiskey Chasin (Ray Baker)	18
Wild Side Of Life/It Wasn't God Who Made Honky Tonk Angels (R. Albright, W. Jennings)	10
Wind Is Bound To Change (Larry, Steve, Rudy Gatlin)	20
Yesterday's News (Just Hit Home Today) (Billy Sherrill)	57
You Don't Know Me (Jim Ed Norman)	17
You're The Best (Jimmy Bowen)	25
You're The Reason (Johnny Elgin)	92
You're More To Me (Than He's Ever Been) (Ray Pennington)	70

In 1981, to be a success in America, you have to be a success in the Country.

#1 "One In A Million"
by Johnny Lee

#1 "I Love A Rainy Night"
by Eddie Rabbitt

#1 "Southern Rains"
by Mel Tillis

#1 "Texas Women"
by Hank Williams, Jr.

#2 "Lovin' Her Was Easier"
by Tompall
& The Glaser Brothers

#1* "Dixie On My Mind"
by Hank Williams, Jr.

#3 "Pickin' Up Strangers"
by Johnny Lee

#4 "Thirty-Nine And Holding"
by Jerry Lee Lewis

#6 "Fool By Your Side"
by Dave Rowland & Sugar

#4** "Prisoner Of Hope"
by Johnny Lee

#8 "A Million Old Goodbyes"
by Mel Tillis

#14* "I Should've Called"
by Eddy Raven

#25* "You're The Best"
by Kieran Kane

Billboard Singles Chart Placings 1981

elektra asylum CURB RECORDS

Keepin' success in the Nashville family on Elektra/Asylum Full Moon Records.

WITH LABELS, RADIO, PUBLIC

Group Acts Striving To Achieve Stature Given To Solo Artists

By ROBYN WELLS

NASHVILLE—Duets have long been a fixture in country music. But country groups, especially self-contained bands, have not enjoyed the success of their rock counterparts.

However, it appears that the climate might be right for such groups to match the popularity of solo country artists. Increased exposure of acts through tours and video, coupled with a more sophisticated country sound, are appealing to a new breed of country listeners who were weaned on rock music.

With the growth of country radio and the burgeoning number of crossover tunes creating the desire for different sounding playlists, plus a renewed interest in exposing new acts (Billboard, May 23, 1981), radio programmers are keeping an eye on group numbers and tunes carrying strong harmonies.

And labels are fleshing out their rosters with groups. Joining Alabama on RCA are the Tennessee Express and a band fronted by Bill Lyerly. The Thrasher Brothers, a gospel-turned-country group, and Bandera, a country/rock band, follow the Oak Ridge Boys into the MCA fold. Warner Bros. recently signed the Wright Bros. CBS has the Charlie Daniels Band, Larry Gatlin and the Gatlin Brothers Band and the Rovers, through affiliation with Cleveland International.

Enjoying renewed success on the country chart are the Burrito Brothers, a CBS-affiliated Curb act. Since joining Elektra/Asylum, Dave Rowland and Sugar have received a shot in the arm, as have Tompall and the Glaser Brothers, who recently experienced their first top 10 single since 1971. And Polygram/Mercury's the Statler Brothers remain country's most enduring group over the past few decades—their first release, "Flowers On The Wall," hit number 2 back in 1965, while their current single, "Don't Wait On Me," is at starred 13 this week.

Most impressive are the inroads country acts have made at the top of the album chart. For seven of the past eleven weeks, Alabama has held the top spot with "Feels So Right," while the Oaks' "Fancy Free" has been No. 1 twice in the same time period. No group had been at top of the album chart since the Charlie Daniels Band's "Million Miles Reflections" held the No. 1 spot for four weeks in 1979. No other group attained that position during 1978 or the remainder of 1979.

"Alabama has opened up a lot of group action," says Billy Parker, operations director of KVOO-AM, Tulsa. "They've opened up a whole new opportunity like 'Urban Cowboy' did for country music. There are a lot of groups around the country playing in ballrooms and nightclubs. With Alabama's success, now they have a direction to aim for." Parker also notes that requests for group numbers are very good.

"There's a real renewed interest in groups right now," observes Erv Woolsey, vice president of promotion, MCA, Nashville. "For a long time, the Statler Brothers had it all to themselves. This is the first time we've ever had this many groups actively pursuing country radio." Woolsey also says that there's more acceptance on the radio level right now for different product. "If it's a hit and they believe it, they'll play it."

"There's not so much a trend toward groups but there should be a better balance (between groups and solo artists) in the future," says Jimmy Bowen, vice president, Elektra/Asylum, Nashville. "There's such a broad spread in country music today, from the Oaks' 'Elvira' to George Strait's 'Unwound.' I'd love to get a good, self-contained group. I think that's coming."

Echoing Bowen's sentiment is Norro Wilson, executive producer, RCA, Nashville, says, "The ideal situation would be to find a group that can sing, play and write their own material. We all want an Eagles."

Alabama, who has seen both of their albums turn gold and four straight No. 1 singles since signing with RCA a little more than a year ago, leads the way for a small core of groups who play their own instruments both onstage and in the studio. Among the other groups falling in this category are the Burrito Brothers, the Corbin-Hanner Band, Bill Lyerly's group and the Super Grit Cowboy Band.

"When we started," says Randy Owen, Alabama's lead singer and guitarist, reflecting over the group's 10-year climb to the top, "people said that country groups were together for one song, then split up. But we thought why can't country groups be like the Doobie Brothers and keep the same name and same attitude, even if there are personnel changes. We started off backing up single artists. But we wanted to make it as a band."

Owen cites differences between Alabama and well-established groups like the Oak Ridge Boys and Statler Brothers as being that the latter two groups are primarily vocalists, while Alabama is a band. "Groups like Charlie Daniels Band, Marshall Tucker and even the Allman Brothers have probably had more to do with people accepting our band," says Owen. "I think it's difficult for people to just sing and be as good as the Oaks or the Statlers. But I think this is only the beginning of bands like us."

"There's a noticeable difference with a band. There's a lot of cohesiveness. These new bands have a distinct sound, not the traditional Nashville sound," notes Ron Antill, assistant program director, WDSY-FM, Pittsburgh. "They've honed their own material and taken that quality step forward. I'm anxious to see more bands get onto playlists."

"Alabama's a good example of a band appealing to a younger, rock-oriented listener," adds Antill. Says Tompall, lead singer for Tompall and the Glaser Brothers, "Groups are so popular in pop music. And there's a lot of country fans out there that were Beatles fans."

Says Charlie Cook, program director at KHJ-AM, Los Angeles, "It's just a theory I have, but acts are so exciting to watch in live performance. The Oaks, the Glasers, the Statlers and Alabama all put on a great live show. People see them, go out and buy their records and we play them more on the radio."

Dene Hallam, program director at WWWW-FM, Detroit, says, "There seems to be more of a trend toward harmonies than groups. People have always gotten off on harmonies." He points to Sonny Curtis' most recent single, "Good Ole Girls" as an example of strong harmonies on a solo artist's tune.

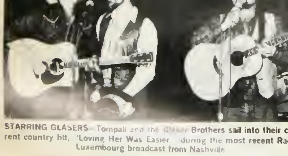
Noting the fact that a number of country artists have travelled with their own backup bands for years, Jerry Adams, program manager, KFDI-AM, Wichita, says, "Groups have been a part of country music all along. There's not a significant increase now. I can't buy that 'I grew up on rock so I accept groups' stuff." He lists the Chaparral Brothers and the Four Guys as groups from the past.

Two groups to bite the dust recently after a testing period on the charts are Spurzz and Nightstreets. In the bubbling under category of promising groups hoping to follow Alabama's lead are the Shoppe, the Capitals, the Corbin-Hanner Band, Bill Lyerly, the Super Grit Cowboy Band, Amarillo, the Tennessee Express, The Emmons-Baogh band and Riders In The Sky And Family Brown, a well-established Canadian group, just made its American debut.

"Country music is becoming more accessible and interesting to people," says Michael Lloyd, who produces the Burrito Brothers and the Bellamy Brothers. "No group or single artist should be singled out. The nature of the music is simply becoming more mainstream."

"There's room in the business for more groups and more females. It's a stage we're going through," adds MCA's Woolsey. "We have to be changing all the time. Maybe next year at this time we'll have all-female groups."

Sums up Elektra's Bowen, "Everything that's happening here in country—the broadening out—I saw happening in pop before."



STARRING GLASERS—Tompall and the Glaser Brothers sail into their current country hit, "Loving Her Was Easier," during the most recent Radio Luxembourg broadcast from Nashville.

TV DUO—Lacy J. Dalton, left, animatedly talks about her newest Columbia album, "Takin' It Easy," with tv talk show host John Davidson.

Philosophical Patti Page Readies Plantation LP

By EDWARD MORRIS

NASHVILLE—On the verge of releasing her first Plantation album and with "On The Inside"/"Poor Man's Roses" at a starred 68 in the Hot Country Singles chart, Patti Page continues to reinforce the country music presence she first established in 1951 with "Tennessee Waltz."

The song hit the top spot on the pop chart in late 1950 and crossed to country for a number 5 peak early the next year. Page has not been far away from the country context since. She did her first recording in Nashville in 1960, released a duet with then label-mate Tom T. Hall in 1972 and appeared subsequently in country rankings via her Epic and Avco affiliations.

This spring, her "No Aces" single for Plantation rose to 39, further demonstrating the durability that has been a Page trademark. She first charted in 1948.

"I'm just doing the usual things," Page says, summarizing her current activities. The usual, it turns out, involves appearances with symphony orchestras and doing tent and club shows. Coming up, Page notes, are concerts with the Tulsa and Cincinnati symphonies. "With a symphony, we do the same show as we would do in a club," she explains, "except that we have all these wonderful musicians." Her tent shows have co-starred Tennessee Ernie Ford.

To beef up her country credentials, Page recently made her first appearance at Fan Fair. "It was wild," she concludes. "I don't think it could happen with any other kind of music." She adds that some fans she met at one of her pops concerts first advised her to work the popular Nashville event.

Page is philosophical about her fluctuation as a recording star. "There are a lot of young people now in charge of radio and tv stations who don't know my name and who don't really want to know it. They just think that you're a has-been—or that you can't sing anymore. They don't have to be fans, but you'd like for them to give you a chance."

If her Plantation venture blossoms, Page says she would be happy to do a tour of one-nighters to support the records.

"A lot of people ask me how it feels to be back. And I tell them I've never left—that they've just not been around to see me."

50,000 Attend Jamboree In Hills

WHEELING, W.VA.—Rapidly establishing itself as one of the country music's premier outdoor annual events, this year's Jamboree In The Hills managed to surpass its previous attendance figures by luring a crowd of more than 50,000 fans here July 18-19.

The two-day country extravaganza presented a strong lineup of top-name artists, and the program went on without a hitch despite last-minute cancellations by George Jones and Tammy Wynette. (Booked into their place were Ray Stevens, Tompall and the Glaser Brothers and Con Hunley.)

A first for this year's edition of Jamboree In The Hills was its taping by Don Kirshner Productions. Kirshner's crew covered nearly 12 of the concert's 19 hours of music, and the show is scheduled to air later as a Showtime cable tv presentation.

This year's lineup included performances on Saturday by T.G. Sheppard, Helen Cornelius, Tom T. Hall, Conway Twitty, Billie Jo Spears, Merle Haggard, Ray Stevens, Tompall and the Glaser Brothers, Con Hunley and Mayf Nutter. Sunday's show presented Johnny Russell, Mack Vickery, Alabama, Bill Monroe and the Blue Grass Boys, Hoyt Axton, Margo Smith, Billy "Crash" Craddock and Emmylou Harris.

This year's Jamboree In The Hills, the fifth to be sponsored by WWVA-AM and Jamboree U.S.A., caps a history which, according to promotion director Cathy Gurley, has seen attendance multiply every year by approximately 10%.

Nashville Scene

By KIP KIRBY

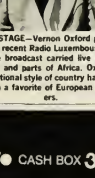
In the **"Say No More, We've Gotten The Message"** Dept., it seems glamorous **Cher** has purchased one of **Mickey Gilley's** El Toro mechanical bulls to use in a brief segment of her Las Vegas show. According to our press release, "Cher rides the bull like Debra Winger did in Urban Cowboy." Uh, okay, we remember how **THAT** ride went! Cher also reportedly is opening her country music medley segment with a version of **Johnny Lee's** first hit single, "Lookin' For Love."

Although her pilot series, "Wendy Hooper U.S. Army" didn't make it past boot camp to the NBC airwaves, petty banpicd **Wendy Holcombe** is set to be a featured regular on comedian Gabe Kaplan's upcoming fall television series. Wendy has been under a development contract with NBC for more than a year, but network brass apparently felt she lacked the name value to back on a successful new series on her own. However, there's still a chance (now that head honcho Fred Silverman has left NBC) that the net work will go ahead anyway and air the pilot episode of "Wendy Hooper U.S. Army" in the fall to gauge national reaction. As you might expect, the show takes its general theme from "Private Benjamin."

"Elvira" has become more than just a country pop hit record. It's now farming into the theme song for the seventh inning stretch at Greer Stadium, home of the **Nashville Sounds** AA baseball team. (One of the reasons may be that **Dan Ridge Boys** member **Richard Sterban** is a co-owner of the team.) As soon as the crowd hears the opening bars of "Elvira," everyone starts jowing in and by the chorus, the "Papa-Oom-Mau-Maus" can be deafening on a full house night. (Could this be the secret factor behind the Nashville Sounds' current hot streak of wins?)

When **T.G. Sheppard** went onstage to open the 5th annual **Jamboree In The Hills,** he knew it was his birthday—but he had no idea everyone else would know it, too. To celebrate the event, WWVA AM (sponsor of the event) and Wagner Bros. arranged for a helicopter to drop a flurry of ping pong balls onto the stage. Next, Sheppard's road manager came out dressed in a clown suit and presented the artist with a birthday cake. Then, during his set, a small plane circled in the sky trailing a banner that said, **"T.G. Sheppard ...PartyTime."** (Which of course is also the title of Sheppard's latest release.)

Police in Houston recovered nearly $175,000 worth of concert equipment stolen from **Merle Haggard** when a suspect tried to sell some of it at a local pawnshop the following day. Police said that a lot of Haggard's equipment was carjom-built and, therefore, easily recognizable. Haggard's equipment truck was stolen while it was parked at a motel prior to one of his sched uled concerts. He borrowed equipment for that night's performance. His truck was found later by police with only two large speaker cabinets remaining inside. The suspect was arrested.



ON STAGE—Vernon Oxford guests on a recent Radio Luxembourg satellite broadcast carried live to Europe and parts of Africa. Oxford's traditional style of country has long been a favorite of European listeners.

Onetion artist **Nancy Montgomery** showcased a fine show at Spanky's last week and proved that her writing skills are more than matched by her vocal talent. Nancy is a delightful and attractive new addition to country music. Her first Ovation single, **"All I Have To Do Is Dream,"** is slated to be followed by **"One Night Love,"** will tire by Nancy and Quentin Powers. Another Nancy Montgomery/Quentin Powers/Beth Raebech composition that seems nominated as a future single from her performance onstage is **"Lovin' On Overtime."** Nancy's singing range and aplomb in front of a crowd make her a strong bet for forthcoming success. Keep an eye on this fresh faced newcomer.

Congratulations to Nashville session drummer **Jerry Carrigan,** who's joined forces with **John Denver** on Denver's current 15-concert U.S. tour. During this series of dates, Denver's doing a number of songs from his latest album, cut in Nashville, titled **"Some Days Are Diamonds, Some Days Are Stones."**

Crystal Gayle's next album should be quite a study in contrasts. Tentatively titled **"From Tennessee To Hollywood,"** the LP will feature both pure country and straightout pop, including a song entitled "Tennessee" and one called "Hollywood." Crystal has been interviewed by your writer Chet Flippo for an upcoming issue of "Playboy."

Kris Kristofferson seems to be in a much more optimistic frame of mind these days, judging from the title of his newest single (on the newly revived Monument label), **"Here Comes That Rainbow Again."** It's a whimsical little story told in Kris' inimitable style and produced by Kristofferson and Fred Foster. Years ago, Kris started out his career with Fred, this re-pairing brings the singer's career around full circle.

ON CUE—Loretta Lynn exchanges lines with the cast during a recent taping of "Hee Haw" in Nashville.

CMF Museum Gets Donations

NASHVILLE—The Country Music Foundation's Hall of Fame and Museum recently received several new donations.

Received were an original western outfit worn by singer Patsy Cline and made by her mother, and an original acrylic landscape painting done by "Hee Haw" comedian Archie Campbell, depicting the hills of his native east Tennessee.

Cline's outfit is already on display in the museum, and Campbell's painting will soon become part of the permanent exhibition of country music memorabilia.

Bill Monroe, Hall of Famer since 1970, contributed a mandolin and a white beaver cowboy hat given to him in the 1950s by Lester Flatt, another bluegrass great. These will be on display in a glass case in the museum.

Promos Seminar

NASHVILLE—The Organization of Country Radio Broadcasters is stepping up its public relations program in an effort to build its annual Country Radio Seminar, held here each spring.

Dennis Buss, newly appointed director of publicity, says the OCRB approved a promotional program at its June meeting. It includes circulating a descriptive brochure about the group, coordinating the mailing of a series of letters from country artists to radio management personnel and working through state associations of the National Assn. of Broadcasters to reach country stations. In addition, the OCRB has tentatively agreed to underwrite a demographics research project for the benefit of its actual and potential members, Buss notes.

This year's seminar, according to Buss, drew owners, managers and air personalities from 36 states and the District of Columbia. More detailed breakdowns from the seminar will be tallied and mailed to participate within the next few weeks, Buss adds. The first breakdown will cover state demographics; the second, city; and the third, station size.

Buss says the artist letters which will be sent in late fall, will explain the artists' past involvement in the seminar and outline the benefits that may accrue to station personnel.

EDWARD MORRIS

BILLBOARD 37● CASH BOX 35● RECORD WORLD 46●

Everybody's Darling, Everybody's Hit!

Dottsy

PRODUCED BY BOBBY FISCHER & JOE BOB BARNHILL

"SOMEBODY'S DARLING, SOMEBODY'S WIFE"

TGW 1908

FROM THE TANGLEWOOD LP TGW 9101

BOOKINGS
P.O. Box 120036
Nashville, Tn. 37212
(615) 329-2010

DISTRIBUTED BY
Fischer & Lucas, Inc.
NATIONAL RECORD PROMOTION AND DISTRIBUTION
50 MUSIC SQ. W. SUITE 902
NASHVILLE, TN 37203
615-329-2276

Tanglewood RECORDS
50 MUSIC SQ. W. SUITE 902
NASHVILLE, TN 37203
615-329-2276

TANGLEWOOD HAS ANOTHER HIT OUT ON JOHNNY CARVER. "WAITING ON A SOUTHERN TRAIN"

Billboard®

Survey For Week Ending 8/1/81

Hot Country LPs™

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE — Artist, Label & Number (Dist. Label)
★ 1	2	8	**FANCY FREE** The Oak Ridge Boys MCA 5209
2	1	20	**FEELS SO RIGHT ●** Alabama RCA AHL1 3930
☆ 3	5	4	**SHARE YOUR LOVE** Kenny Rogers, Liberty LOO 1108
4	3	26	**ROWDY** Hank Williams Jr Elektra/Curb 6E 330
5	4	19	**SEVEN YEAR ACHE** Rosanne Cash Columbia JC 36965
6	7	41	**GREATEST HITS ▲** Kenny Rogers, Liberty LOO 1072
7	6	19	**JUICE** Juice Newton, Capitol ST 12136
8	8	10	**CARRYIN' ON THE FAMILY NAMES** David Frizzell & Shelly West, Warner Bros BSK 3555
☆ 9	17	15	**OUT WHERE THE BRIGHT LIGHTS ARE GLOWING** Ronnie Milsap RCA AAL1 3932
★ 10	13	5	**NOW OR NEVER** John Schneider, Scotti Bros FZ 37400 (CBS)
11	12	44	**I AM WHAT I AM** George Jones, Epic JE 36586
12	11	21	**WILD WEST** Dottie West Liberty LT 1062
★ 13	19	3	**YEARS AGO** The Statler Brothers, Mercury SRM 16002
14	9	12	**WHERE DO YOU GO WHEN YOU DREAM** Anne Murray Capitol SOO 12144
15	15	18	**MAKIN' FRIENDS** Razzy Bailey RCA AHL1 4021
☆ 16	26	4	**MR. T** Conway Twitty MCA 5204
17	18	20	**LEATHER AND LACE** Waylon Jennings & Jessi Colter RCA AAL1 3931
★ 18	23	2	**ESPECIALLY FOR YOU** Don Williams MCA 5210
19	18	55	**HORIZON ▲** Eddie Rabbitt, Elektra 6E 276
★ 20	27	23	**BLUE PEARL** Earl Thomas Conley Sunbird ST 50105
21	22	10	**SURROUND ME WITH LOVE** Charly McClain Epic FE 37108
22	14	15	**I LOVE 'EM ALL** T.G. Sheppard Warner/Curb BSK 3528
23	16	15	**DRIFTER** Sylvia RCA AHL1 3982
24	20	42	**GREATEST HITS ●** Ronnie Milsap RCA AHL1 3772
25	21	39	**GREATEST HITS ●** The Oak Ridge Boys MCA 5150
26	24	9	**DARLIN'** Tom Jones Mercury SRM 14010
☆ 27	37	3	**SOME DAYS ARE DIAMONDS** John Denver RCA AFL1 4055
28	29	26	**I'M COUNTRIFIED** Mel McDaniel Capitol ST 12116
29	25	20	**SOMEWHERE OVER THE RAINBOW ●** Willie Nelson Columbia FC 36883
30	33	118	**GREATEST HITS ▲** Waylon Jennings RCA AHL1 3378
31	39	7	**PLEASURE** Dave Rowland & Sugar, Elektra 5E [illegible]
32	35	13	**LIVE** Hoyt Axton Jeremiah 5002
33	31	26	**SOMEBODY'S KNOCKIN'** Terri Gibbs MCA 5173
34	34	3	**URBAN CHIPMUNK** The Chipmunks RCA AFL1 4027
35	30	44	**GREATEST HITS ▲** Anne Murray Capitol SOO 12110
36	36	6	**TAKE THIS JOB AND SHOVE IT** Soundtrack Epic SE 37177
37	28	34	**9 TO 5 AND ODD JOBS ●** Dolly Parton RCA AHL1 3852
38	38	50	**I BELIEVE IN YOU ●** Don Williams MCA 5133
39	43	5	**THE BARON** Johnny Cash Columbia FC 37179

This Week	Last Week	Weeks on Chart	TITLE — Artist, Label & Number (Dist. Label)
★ 40	NEW ENTRY		**WITH LOVE** John Conlee MCA 5213
41	32	90	**THE BEST OF EDDIE RABBITT ●** Elektra 6E 235
42	44	5	**WAITIN' FOR THE SUN** Ricky Skaggs Epic FE 37193
★ 43	NEW ENTRY		**ENCORE** George Jones Epic FE 37346
44	42	38	**LOOKIN' FOR LOVE** Johnny Lee Asylum 6E 309
45	51	13	**JOHN ANDERSON 2** John Anderson, Warner Bros BSK 3547
46	48	39	**BACK TO THE BARROOMS** Merle Haggard MCA 5139
47	41	23	**EVANGELINE** Emmylou Harris Warner Bros BSK 350
48	54	60	**MY HOME'S IN ALABAMA ●** Alabama RCA AHL1 3644
★ 49	NEW ENTRY		**I HAVE A DREAM** Cristy Lane Liberty LT 1083
50	45	13	**ONE TO ONE** Ed Bruce MCA 5188
51	47	44	**LOVE IS FAIR** Barbara Mandrell, MCA 5136
52	52	2	**ENCORE** Charly McClain, Epic FE 37347
53	40	45	**THESE DAYS** Crystal Gayle Columbia JC 36512
54	46	48	**HONEYSUCKLE ROSE ▲** Soundtrack Columbia S2 36752
55	56	36	**ENCORE** Mickey Gilley, Epic JE 36851
56	61	23	**BETWEEN THIS TIME AND THE NEXT** Gene Watson MCA 5170
57	57	2	**SHOULD I DO IT** Tanya Tucker MCA 5228
58	55	3	**AS IS** Bobby Bare Columbia FC 37157
★ 59	NEW ENTRY		**RAINBOW STEW** Merle Haggard MCA 5216
60	66	5	**JUST LIKE ME** Terry Gregory, Handshake HO 12196
61	64	61	**MUSIC MAN ●** Waylon Jennings, RCA AHL1 3602
62	65	19	**HEY JOE, HEY MOE** Moe Bandy & Joe Stampley Columbia FC 37003
63	63	16	**ROLL ON MISSISSIPPI** Charley Pride RCA AHL1 3905
64	53	15	**WASN'T THAT A PARTY** The Rovers, Cleveland Int'l/Epic JE 37107
65	68	27	**GREATEST HITS** Larry Gatlin and the Gatlin Brothers Band Columbia JC 36488
66	49	35	**SOUTHERN RAIN** Mel Tillis Elektra 6E 310
67	70	55	**THAT'S ALL THAT MATTERS** Mickey Gilley Epic JE 36492
68	50	169	**STARDUST ▲** Willie Nelson Columbia JC 35305
69	74	40	**REST YOUR LOVE ON ME** Conway Twitty, MCA 5138
70	75	24	**GUITAR MAN** Elvis Presley RCA AHL1 3197
71	71	90	**WHISKEY BENT AND HELL BOUND** Hank Williams Jr Elektra/Curb 6E 237
72	59	23	**GREATEST HITS** Dave Rowland & Sugar RCA AHL1 3195
73	62	15	**I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN** Joe Stampley Epic FE 37055
74	67	18	**OUTLAWS** Waylon Jennings, RCA AFL1 1321
75	58	17	**DAKOTA** Stephanie Winslow Warner/Curb BSK 3529

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

New On The Charts

SUPER GRIT COWBOY BAND

"If You Don't Know Me By Now"– ★

Although this is the Super Grit Cowboy Band's first appearance on the Billboard country chart, it's by no means the group's debut recording. Since its formation in 1975, the North Carolina act has released two albums on Hoodswamp Records and spends up to 300 days a year touring

Besides its own record label, Super Grit has also set up its own publishing company (Hoodswamp Music) and its own distribution system (Hoodswamp Enterprises) to handle promotion of the band's recordings, T-shirts and posters

Clyde Mattocks, manager and producer, is also a group member (he plays pedal steel, banjo, dobro and electric guitar). Danny Vinson handles drums and percussion; Mike Kinzie covers strings, fiddle, saxophone, piano, harmonica and acoustic guitar; Bill Ellis plays bass and keyboards; and Curtis Wright covers lead guitar. The group members share lead and harmony vocals on material that ranges easily from country/rock to bluegrass to country ballads.

For bookings, contact Buzz Ledford at Hoodswamp Recorda, P.O. Box 1352, Kingston, N.C. 28501 (919) 757-1807

VALENTINO

She Took The Place Of You–78

The name of Valentino is well-known, at least in movies. And, as the bio on RCA Nashville's newest addition succinctly states, "Comparisons are inevitable, and questions will arise, but Valentino is his real name, and his music is this young man's real pursuit."

Valentino the recording artist was born the day before St. Valentine's Day in 1960 as Valentino Enrique Hernandez. He was struck by a car on his way to school while still a child, lapsing in and out of comas for weeks after. During the long months of recuperation, Valentino's father gave him a Mexican guitar and taught him to play. The first song the boy learned was Jim Reeves' "Billy Bayou," and he was on the road toward musical success

In 1973, Valentino won a Mexican tv talent contest by singing a medley of Elvis Presley songs. At 19, he joined Happy Shahan's Alamo Village, performing five shows a day, seven days a week as his training.

With the assistance of Tom T Hall, Valentino sent a demo tape to RCA and was signed by label producer Norro Wilson on the singer's 21st birthday.

For booking information, contact: RCA Records Publicity Dept., 30 Music Sq. W., Nashville, Tenn. 37203. Phone: (615) 244-9880

Perkins Museum Now In Jackson

JACKSON, Tenn.—Tourists traveling between Nashville and Memphis now have a country music museum to visit midway between the two cities. The two-story attraction, located in Casey Jones Village, is Carl Perkins' Music World and Museum, with a second sign over the door that reads: "Home of the Blue Suede Shoes."

In addition to handling contemporary and old country recordings, the store carries a supply of the Perkins and Presley catalog which many tourists claim they cannot locate in their own home states.

Since the museum was opened April 9 on Perkins' 49th birthday, more than 1,000 visitors have signed the register and paid the $1 admission to enter the museum. Lining the walls along the stairway are plaques and letters of recognition received by Perkins since his career began on Sun Records in 1955.

Many of the items on display are memorabilia tracing Perkins' career: photographs showing him with the Beatles, Presley, Jerry Lee Lewis, early Johnny Cash, posters; costumes and guitars; and vintage '50s paraphernalia associated with Perkins' rockabilly days.

The museum was constructed by members of Perkins' family and by close friends Bill and Nancy Hall, who helped coordinate original copies of songs Perkins wrote. "He wrote songs on everything," says Nancy Hall. "On the backs of pictures, on paper sacks (where he wrote "Blue Suede Shoes" in 1955), and even in his children's notebooks and on the back of their homework."

On June 11, the Statler Brothers performed here with Perkins in a benefit concert and presented him with the suits they wore the last time they all played with Johnny Cash in 1973. Perkins was a member of Cash's hand until 1975 when he left to form the C.P. Express with sons Greg on bass and Stan on drums.

Also included on display are letters, telegrams and gifts received by Perkins from other artists which provide an interesting glimpse into his life. ROSE CLAYTON

Chart Fax

By ROBYN WELLS

"Dixie On My Mind," a tune **Hank Williams Jr.** has described as "pure Bocaphus," gives this Elektra/Curb artist his second No. 1 country single in a row. Its predecessor at the top, "Texas Women," took eight weeks to reach the apex, compared to "Dixie's" 10 week climb

Williams' feat ties with his pater's record for back to back country chart toppers. The senior Williams turned the trick back in 1950 with "Long Gone Lonesome Blues" and "Why Don't You Love Me." "Long Gone" was the junior Williams first charted tune, going to number 5 back in 1964

Although country music before the "Urban Cowboy" renaissance often carried southern connotations, "Dixie On My Mind" is the first single containing the word "dixie" to hit the top over the past decade. However, other memorable tunes carrying the southern synonym in their titles include **Jim Rushing's** "Dixie Dirt," which peaked at 81 in 1980. **Ray Steven's** 1977 "Dixie Hummingbird," which topped out at 44. **Roy Drusky's** "Dixie Lily," which stopped at 45 in 1974 and **Carl Perkins'** classic "Dixie Fried," which hit 10 in its original 1956 Sun outing and climbed to 61 at a 1973 Mercury release

However, a number of No. 1 country tunes have had something other than dear old Dixie on their mind. **Willie Nelson** brought the South to the forefront with "Georgia On My Mind" in 1979. **Conway Twitty** hit the climax in 1975 with "Linda On My Mind." Among the other thought-provoking numbers to strike country pay dirt are **Lynn Anderson**'s 1973 hit, "Keep Me In Mind", **Twitty's** 1977 ditty, "I've Always Loved You In My Mind." **Crystal Gayle's** most recent 1980 chart topper, "If You Ever Change Your Mind". **Charley Pride**'s 1979 tune, "Where Do I Put Her Memory", and **Merle Haggard's** "Turnin' Off A Memory," which was the backside to "Grandma Harp" back in 1972. And still climbing the chart is **Frizzell & West's** "A Texas State Of Mind," which soars to superstarred 16 this week

Deja Juice: Randy Parton's second RCA single, "Shot Full Of Love," shoots on the chart at starred 77 this week. It's also the fifth single appearing on **Juice Newton's** "Juice" LP to chart country. **Cindy Hurt's** version of "Headin' For A Heartache," drops off the chart this week after peaking at 56. **Nancy Montgomery**'s recent Ovation debut was "All I Have To Do Is Dream," which hit 85. **Newton's** current offering, "Queen Of Hearts," crests to starred 22 this week, the highest country figuration given Juice's initial single, "Angel Of The Morning," which was a top 5 pop hit. And since "Queen of Hearts" is backed by "River Of Love," that only leaves Newton four choices for a third single. Incidentally, "Juice" is currently at number 7 on the country LP chart. Its highest country position to date has been the fourth spot

Eddie Rabbitt's "Step By Step" hops on the chart at starred 54, 11 spots higher than its pop debut last week. It's Rabbitt's first 1981 release since "I Love A Rainy Night," which hit the top spot in mid January, cracked the country chart at starred 43 in early November, 1980

John Anderson climbs aboard at starred 67 with the old **Lefty Frizzell** tune "I Love You A Thousand Ways," backed by "Chicken Truck." Frizzell took the tune, released in 1950, to number 5. **Willie Nelson's** version went to number 9 in 1977

A pair of new acts make their first time ever appearance on the country chart this week. Bowing at starred 78 is RCA's **Valentino**, while Hoodswamp's **Super Grit Cowboy Band** takes the nod at starred 88. Rounding out this week's new entries are **Moe Bandy & Joe Stampley, Diana, Donna Fargo, Jimmy Payne, Vince and Dianna Hatfield** and **John Rex Reeves.**

Prime movers this week include **Mickey Gilley, Mel McDaniel, Dottie West, Ed Bruce, Janie Fricke** and **Billy Swan.**

LP CHART ACTION

John Schneider cracks the top 10 this week with his debut Scotti Bros album, "Now Or Never." His debut single makes similar progress this week.

Billboard Hot Soul Singles

Survey For Week Ending 8/1/81

Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer) Label & Number (Dist. Label) (Publisher, Licensee)
★1	1	23	DOUBLE DUTCH BUS—Frankie Smith (F. Smith, B. Bloom) WMOT 8-5351 (WMOT/Fraskon/Supermarket, BMI)
☆2	4	9	LOVE ON A TWO WAY STREET—Stacy Lattisaw (S. Robinson, R. Reyes) Cotillion 46015 (Atlantic) (Gambi, BMI)
3	3	12	FREAKY DANCIN'—Cameo (L. Blackmon, T. Jenkins) Chocolate City 3225 (Polygram) (Better Days, BMI/Better Nights, ASCAP)
☆4	5	7	I'M IN LOVE—Evelyn King (Rashid) RCA 12243 (Duchess, MCA, BMI)
☆5	13	7	SQUARE BIZ—Teena Marie (T. Marie, A. McGrier) Gordy 7202 (Motown) (Jobete, ASCAP)
☆6	9	10	SHAKE IT UP TONIGHT—Cheryl Lynn (M. Sutton, B. Sutton) Columbia 11-02102 (April, ASCAP)
★7	8	12	NIGHT—Billy Ocean (B. Ocean, R. Martinez) Epic 19-02053 (Blackwood, BMI/Nigel Martinez/Interworld Worldsong, ASCAP)
☆8	12	6	LADY YOU BRING ME UP—Commodores (W. King, H. Hudson, S. King) Motown 1514 (Jobete/Commodores Entertainment, ASCAP)
9	2	19	GIVE IT TO ME BABY—Rick James (R. James) Gordy 7197 (Motown) (Jobete/Stone City, ASCAP)
☆10	15	6	JUST BE MY LADY—Larry Graham (L. Graham) Warner Bros. 19744 (Nineteen Eighty Foe, BMI)
11	11	11	VERY SPECIAL—Debra Laws (W. Jeffrey, L. Peters) Elektra 47142 (At Home/Jeffix, ASCAP)
★12	14	7	THE REAL THING—The Brothers Johnson (G. Johnson, L. Johnson) A&M 2343 (State of the Arts/Brojay, ASCAP)
13	7	12	RUNNING AWAY—Maze Featuring Frankie Beverly (F. Beverly) Capitol 5000 (Amazement, BMI)
14	6	15	TWO HEARTS—Stephanie Mills (T. Mtume, T. Mtume, R. Lucas) 20th Century 2492 (Frozen Butterfly, BMI)
☆15	37	4	ENDLESS LOVE—Diana Ross & Lionel Richie (L. Richie) Motown 1519 (Polygram Pictures/PCP/Brockman/Intersong, ASCAP)
★16	18	8	SEND FOR ME—Atlantic Starr (S. Dees, R. Kersey) A&M 2340 (Irving/Mercy Kersey, BMI)
17	17	9	RAZZAMATAZZ—Quincy Jones Featuring Patti Austin (R. Temperton) A&M 2334 (Rodsongs/Almo, ASCAP)
☆18	22	8	SLOW HAND—Pointer Sisters (M. Clark, J. Bettis) Planet 47929 (Elektra) (Warner Tamerlane/Flying Dutchman/Sweet Harmony, BMI)
☆19	25	7	SHE'S A BAD MAMA JAMA—Carl Carlton (L. Haywood) 20th Century 2488 (RCA) (Jim-Edd, BMI)
☆20	29	4	CAN'T WE FALL IN LOVE AGAIN—Phyllis Hyman & Michael Henderson (P. Ivers, J. Parker) Arista 0606 (ATV/Ivers Songs, BMI)
21	16	16	ARE YOU SINGLE—Aurra (S. Washington, C. Jones, S. Young, P. Fields, T. Ivory) (Lucky Three/Red Aurra, BMI) Salsoul 7-2139 (RCA)
22	10	15	HEARTBEAT—Taana Gardner (R. Nia) West End 1232 (Rennic/Sugar Biscuit, ASCAP)
23	20	17	PULL UP TO THE BUMPER—Grace Jones (S. Dunbar, G. Jones, D. Mano) Island 49697 (Warner Bros.) (Ackee/Grace Jones, ASCAP)
24	24	16	BODY MUSIC—Strikers (W. Phillips, C. Maestro) (Toumer, BMI/Memories, CRA) Prelude 8025
★25	28	6	THIS IS FOR THE LOVER IN YOU—Shalamar (H. Hewett, D. Meyers) Solar 12250 (RCA) (Spectrum VII/Silver Sounds, ASCAP)
26	21	13	PUSH—One Way (R. McCord) MCA 51110 (Perk's/Duchess, MCA/BMI)
27	26	13	LOVE'S DANCE—Klique (M. Cooper, T. Crossley) MCA 51099 (Bee Germaine, BMI)
☆28	38	6	I LOVE YOU MORE—Rene & Angela (R. Moore, A. Winbush) Capitol 5010 (A La Mode/Arista, ASCAP)
29	27	13	TRY IT OUT—Gino Soccio (G. Soccio) Atlantic 3813 (Good Flavor/Sons Celestes/Shediac, ASCAP)
30	19	17	SWEET BABY—Stanley Clarke/George Duke (G. Duke) Epic 19-01052 (Mycenae, ASCAP)
31	31	7	YOU ARE FOREVER—Smokey Robinson (W. Robinson) Tamla 54327 (Motown) (Bertram, ASCAP)
☆32	42	5	JUST ONE MOMENT AWAY—Manhattans (L. Graham, P. Richmond) Columbia 14-02191 (Content, BMI)
★33	36	6	YOU STOPPED LOVING ME—Roberta Flack (L. Vandross) MCA 51126 (Duchess, MCA, BMI)
34	30	11	SEARCHING TO FIND THE ONE—Unlimited Touch (I. Underwood, S. Anderson, B. Reid, R. Reid) Prelude 8029 (Trumar, BMI/Unlimited Touch, ASCAP)
35	23	13	TAKE IT ANY WAY YOU WANT IT—Fatback (B. Curtis, J. Flippin) Spring 3018 (Polygram) (Clita, BMI)
36	32	15	IS IT YOU—Lee Ritenour (L. Ritenour, E. Tagg, B. Champlin) Elektra 47124 (Rit Of Habeas, ASCAP)
☆37	47	5	I'LL DO ANYTHING FOR YOU—Denroy Morgan (B. Reid, R. Miller) Beckett 455 (Big Seven/Bert Reid, BMI/Beckel/Ron Miller, ASCAP)
38	33	20	WHAT CHA' GONNA DO FOR ME—Chaka Khan (H. Stuart, N. Doheny) Warner Bros. 49692 (Average/Ackee/Longdog, ASCAP)
39	34	11	JONES VS. JONES—Kool & The Gang (G. Brown, Kool & The Gang) De-Lite 813 (Polygram) (Delightful/Fresh Start, BMI/Double F, ASCAP)
40	35	17	PARADISE—Change (D. Romani, M. Malavasi, T. Willoughby) Atlantic 3809 (Little Macho, ASCAP)
★41	46	6	FUNTOWN U.S.A.—Rafael Cameron (R. Muller) Salsoul 7-2144 (RCA) (One To One, ASCAP)
42	41	13	TURN UP THE MUSIC—Mass Production (T. Williams, R. Williams) Cotillion 46013 (Atlantic) (Two Pepper, ASCAP)
★43	48	8	NOTHING BUT LOVE—Peter Tosh (F. Harris, E. Mitchell) EMI America 8083 (Wabone, BMI)
☆44	56	4	WE CAN WORK IT OUT—Chaka Khan (Lennon-McCartney) Warner Bros. 49739 (Maclen, BMI)
★45	50	5	OH I NEED YOUR LOVIN'—Eddie Kendricks (E. Holland, B. Holland) Atlantic 3796 (Stone Diamond/Forever Platinum, BMI)
★46	51	6	ANYBODY WANNA DANCE—Ebonee Webb (Brown, Taylor, Winston, Davis) Capitol 5008 (Ebonee Webb/Cessess, BMI)
★47	52	5	HERE I AM—Dynasty (W. Shelby, N. Beard, M. Gentry, B. Lipscomb) Solar 47932 (Elektra) (Silver Sound, ASCAP)
48	49	8	YOU'RE THE ONLY ONE—The Reddings (D. Redding, D. Redding, M. Lockett) Believe In A Dream 8-02066 (Epic) (Deodis/Bando Of Angels, BMI)
★49	54	6	SHOWDOWN—The Furious Five & The Sugar Hill Gang (S. Robinson, J. Johnson, M. Johnson, Furious Five, Sugar Hill Gang) Sugar Hill 558 (Sugar Hill/Boston International, BMI)
★50	55	6	WALK RIGHT NOW—The Jacksons (M. Jackson, R. Jackson) Epic 19-02132 (Miral, Siggy/Ranjack, BMI)
51	53	9	FUNKY SONG—Fantasy (T. Valor) Pavillion 8-02098 (Epic) (Exile/Rightsong, ASCAP)
☆52	62	4	HOLD TIGHT—Change (D. Romani, M. Malavasi, P. Slade) Atlantic 3832 (Little Macho, ASCAP)
★53	60	5	I'VE BEEN WATCHING YOU—Midnight Star (B. Watson) Solar 47933 (Elektra) (Hip Trip/Mid Star, BMI)
☆54	65	3	THAT OLD SONG—Ray Parker Jr. & Raydio (R. Parker Jr.) Arista 0618 (Raydiola, ASCAP)
☆55	66	3	DO IT NOW—The S.O.S. Band (Mbaji, Rhengahea, Sigidi) Tabu 02125 (Epic) (Avant Garde/Kozmic Hop, ASCAP/Interior/Sigidi, BMI)
56	58	6	HOLD ON TO A FRIEND—Rufus (B. Poindexter, L. Washburn) MCA 51125 (Shoo Shoo/Elainea, ASCAP)
57	57	5	I ONCE HAD YOUR LOVE—The Isley Brothers (…) T-Neck 5-02179 (Epic) (Bovina, ASCAP)
★58	63	5	FUNKY BEBOP—Vin-Zee (S. Pulga, L. Nimzatti, M. Turner) Emergency 4512 (Brasilia) (Soul Chak/Emergency, ASCAP)
★59	64	4	TURN OUT THE NIGHTLIGHT—Tavares (B. Hull, A. Woolfolk) Capitol 5019 (Brass Heart, BMI/Werdna/Kiefloom, ASCAP)
☆60	68	2	HE'S JUST A RUNAWAY—Sister Sledge (N.M. Walden, A. Willis) Cotillion 46017 (Atlantic) (Gratitude Sky, ASCAP)
61	61	5	LOVE LIGHT—Yutaka (Y. Yokokura, M. McCall) Alfa 7004 (Little Tiger/Dumie, ASCAP)
★62	70	4	SHINE YOUR LIGHT—The Graingers (G. Grainger) BC 4009 (Dahill, BMI)
☆63	71	3	STAY THE NIGHT—LaToya Jackson (R. Gold, B. Ocean) Polydor 2177 (Polygram) (Blackwood/Screen Gems-EMI, BMI)
☆64	74	2	SWEAT—Brick (R. Hickman, J. Brown, R. Ransom, E. Irons, A. Bridgeforth) Bang 5-02248 (CBS) (WB/Good High, ASCAP)
☆65	75	3	WE'RE IN THIS LOVE TOGETHER—Al Jarreau (R. Murrah, K. Stegall) Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
☆66	79	3	ON THE BEAT—The B.B.&Q. Band (M. Malavasi, P. Slade) Capitol 4993 (Little Macho, ASCAP)
★67	72	3	HUMPIN'—Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor) Mercury 76114 (Polygram) (Total Experience, BMI)
★68	77	5	SWEET DELIGHT—Woods Empire (R. Ocean, M. Chariot) Tabu 8-02130 (Epic) (Interior/Irving/Mars, BMI)
☆69	80	2	YOU WERE RIGHT GIRL—Natalie Cole (G. Goetzman, M. Piccirillo) Capitol 5021 (Shardee, BMI)
☆70	NEW ENTRY		SUPER FREAK—Rick James (R. James, A. Miller) Gordy 7205 (Motown) (Jobete/Stone City, ASCAP)
★71	81	2	TURN IT OUT—The Emotions (W. Vaughn) ARC/Columbia 18-02239 (Yougoulei, ASCAP)
72	73	4	LET ME LET YOU ROCK ME—Sue Ann (P. Bellotte, S. Levay) Warner Bros. BSK 3567 (Monkey Business, ASCAP)
☆73	85	2	IT'S YOU—Afterbach (B. Taylor, R. Brookins, M. Brookins) ARC/Columbia 18-02222 (Modern American/Mike/Rob, ASCAP)
★74	84	2	THIRD DEGREE—Yarbrough & Peoples (J. Ellis) Mercury 76111 (Polygram) (Total E, ASCAP)
☆75	NEW ENTRY		GONNA FIND HER—Tierra (R. Salas, S. Salas) Boardwalk 7-11112 (Marvin Gardens, ASCAP)
★76	86	2	CUTIE PIE—Dayton (S. Sandridge, C. Jones, D. Hummons) Liberty 1414 (Jofusa, ASCAP)
★77	87	2	CLASSY LADY—Noel Pointer (B. Perry, A. Phillips Jr.) Liberty 1421 (Phuzen/Geffen/Kaye/Faulkner, ASCAP/BMI)
78	78	3	HABOGLABOTRIBIN'—Bernard Wright (D. Blackmon) Arista/GRP 2514 (Nodlew, BMI)
★79	88	2	SECRET COMBINATION—Randy Crawford (T. Snow, F. Golde) Warner Bros. 49767 (Braintree/Snow, BMI)
★80	NEW ENTRY		MAGIC MAN—Herb Alpert (H. Alpert, M. Stokes, M. Ragin) A&M 2356 (Almo, ASCAP/Irving, BMI)
★81	89	2	WIKKA WRAP—The Evasions (A. Sear) Sam 81-5020 (Screen Gems-EMI, BMI)
★82	90	2	THE BEST WAY TO BREAK A HABBIT—Lonnie Youngblood (G. Reer) Radio Records 3820 (Atlantic) (Dark Cloud, BMI)
83	43	8	SOME CHANGES ARE FOR GOOD—Dionne Warwick (M. Masser, C. Bayer Sager) Arista 0602 (Prince Street, ASCAP/Unichappell/Begonia Melodies, BMI)
★84	NEW ENTRY		KNOCK KNOCK—The Dazz Band (B. Harris, E. Feeman) Motown 1515 (Jazzy Autumn/Three Go, ASCAP)
★85	NEW ENTRY		I CAN'T STOP LOVING YOU—Millie Jackson (D. Gibson) Spring 3019 (Polygram) (Acuff-Rose, BMI)
★86	NEW ENTRY		FREEWAY—Peaches & Herb (R. St. Louis, M. Ragin) Polydor 2120 (Polygram) (Bull Pen/Wah Watson, BMI)
★87	NEW ENTRY		SUMMER FUN—Bill Summers & Summers Heat (Calytown, Summers, Batiste) MCA 51138 (Bilsum/Pure Delite, BMI)
88	91	4	HAPPY FAMILY—T.F.O. (J. Slenda, J. Vudin, T. Postel) Venture 142 (Paddle, BMI)
★89	NEW ENTRY		GET ON UP DO IT AGAIN—Suzie Q (S. Panzera, G. D'Orazio, J. Cutuzzella) RFC 3837 (Atlantic) (J.C./Larry Spier, ASCAP)
★90	NEW ENTRY		A LITTLE BIT OF JAZZ—The Nick Straker Band (N. Bailey, A. Gorrul) Prelude 8034 (Not listed)
91	59	7	AIN'T NO WOMAN LIKE MY BABY—L.J. Reynolds (R. McNeir) Capitol 4998 (Grooversville/Tight Squeeze, BMI)
92	44	10	HERE IS MY LOVE—Sylvester (S. James) Fantasy/Honey 912 (Borzoi/Beekeeper, ASCAP)
93	45	9	TOGETHER WE CAN SHINE—Linx (Grant, Martin) Chrysalis 2521 (Solid, RSM)
94	82	15	'SCUSE ME WHILE I FALL IN LOVE—Donna Washington (D. Lasley, L. Vandross) Capitol 4991 (Almo/Uncle Ronnie's, ASCAP)
95	95	5	I'M ON FIRE—Champaign (R. Ruff, R. Ruff, G. Evans) Columbia 11-02118 (Geffen/Kaye Music House Of Ruff/Sorava, ASCAP)
96	83	10	WHEN WILL MY LOVE BE ALRIGHT—Robert Winters & Fall (R. Winters, J. Saunders, W. Turner) Buddah 627 (Arista) (Big Seven/Bee Mor, BMI)
97	67	7	I WANT YOU CLOSER—Starpoint (E. Phillips, R. Adeyemo) Chocolate City 3226 (Polygram) (Harindur/Licyndiane/Lasign, BMI)
98	97	11	I DON'T REALLY CARE—L.V. Johnson (L.V. Johnson) ICA 027 (Alvert/Laura Nelski, BMI)
99	96	7	GOING BACK TO MY ROOTS—Odyssey (L. Dozier) RCA 12240 (Dozier/Blackwood, BMI)
100	92	18	IT'S YOUR CONSCIENCE—Deniece Williams (T. Bell, D. Williams) ARC/Columbia 11-02108 (Bel-Boy/Bee Dirch, BMI)

★ Stars are awarded to those products showing greatest airplay and sales strength. Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. (Seal indicated by triangle.)

Counter-point

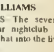
Big Plans For Page 4 L.A. Club

By JEAN WILLIAMS

LOS ANGELES—The seven-year-old Page Four nightclub in L.A. has thrown its hat into the live entertainment ring.

George Maxwell, president of Page Four Inc., suggests the nightclub, located in a predominantly black community, will compete with other spots for talent and audiences.

However, it appears that its principal competition may be the nationally known Parisian Room, which features mostly jazz acts interspersed with blues-oriented talent.



Arthur Prysock, who usually appears at the Parisian Room when performing in the area, launches Page Four as a live entertainment venue when he kicks off a two-week engagement there Wednesday (29). Comedian Renaldo Rey, who was regularly seen at the Parisian Room, has moved over to Page Four where he is in-house comedian.

Page Four will be different, says Maxwell, because in addition to jazz and blues-oriented acts, "we are going to feature a variety of acts, even country. We're beating the bushes right now looking for talent because in addition to nationally known performers we will also feature local acts."

Maxwell notes that although Prysock's engagement is two weeks, that will not necessarily be the policy. "We will book artists according to their availability—it could be two weeks or it could be less."

Although Maxwell says he will be booking the artists himself, he is bringing in a staff to assist in booking and promotion. He admits he has never booked artists at a club, but "I will call on the people in the music industry I have known through the years and anyone else who can help in this."

Why, with so many live entertainment venues in L.A. would the Page Four, which reportedly has been successful as a regular nightclub, elect to compete with these venues?

"From the beginning we looked at the possibility of featuring live entertainment," says Maxwell. "We had the space but we just didn't think the time was right. Additionally, the club's atmosphere is very intimate." The club, he says, seats 275.

According to Maxwell, there's always room in a town the size of Los Angeles for a good nightclub where national talent may be featured and new talent developed.

He notes that a new sound system is being installed along with theatrical lighting. "We also have built a new stage and some new dressing rooms."

He points out that he is going after customers from all of Los Angeles county, which takes in about 104 cities. "I'm doing this by advertising county-wide through radio and in local newspapers."

Admission to the club, which will feature live performances six nights a week, says Maxwell, will depend on the act appearing. "However, admission will be in the $10 range," he adds.

(Continued on page 48)

PLANS AUGUST VEGAS DEBUT

Stephanie Mills, Hot On Disk, Considers Return To Broadway

By TIM WALTER

WASHINGTON, D.C.—If and when Stephanie Mills cuts an LP with husband Jeffrey Daniel of Shalamar, it won't happen soon. "It's a good possibility," she says, "but it can't possibly happen any time in the near future. He has his career and I have mine and we're not going to mix them anytime soon."

Set to return to the recording studio in October, Mills says that co-writing is a different matter.

"Writing 'Magic' with my husband was the first attempt I've made at songwriting," she says. "He asked me to help him out with it. I did the lyrics, the last verse. I think he's the only person I would write with." She says she is certain that she and Daniel will include another song on the next album.

Mills will continue the "marriage" with producers and songwriters James Mtume and Reggie Lucas, but Ashford and Simpson will do at least two tracks "and we're talking to other producers. It's a matter of working out schedules with whose available."

"Mtume and Lucas are very important to me," she admits. "We connect. It didn't happen at Motown. I have a style of my own and Mtume and Lucas have captured it. They understand the way that I want to sing, they know my sound. It's like Dionne with Burt Bacharach, they were my first successful producers."

She has definite thoughts of doing a complete LP with Teddey Pendergrass. "There's no problem there, it's just a matter of scheduling, finding the time to get into the studio together. It's something I think we hoth want."

For other projects, Mills admits she'd go back to Broadway soon if the right project came along. "I'd love to go hack, we're looking for the right property. Actually, looking at it, it's a lot like what I'm doing now. After four years with 'The Wiz,' which is a long time, it doesn't seem as if I've been away for that long."

She'd also consider soundtracks or even acting in a movie with her husband "he really wants to act," she confesses. "To my knowledge, there haven't been any offers.

"I really don't think of myself as an actress, even though my first Broadway play was at the age of nine. All I ever wanted to do was sing. I knew I just wanted to get out in front of people, to sing."

The 24-year-old Grammy Award winner is on her first headlining tour, which covers a series of approximately 40 dates this summer. Opening at Meadowlands to 56,000 people, she admits she prefers the intimacy of the smaller rooms. "There's just no way to reach all those people," she says.

She's excited about making her Las Vegas debut in late August at the Aladdin. For that date, she will open for Pendergrass, then return with him in October. "I wouldn't mind working there eight weeks a year. It makes a nice base and good income for doing everything else."

RAP SESSION—Members of Cameo, SOS Band and Mantra talk to students at Atlanta's Georgia State Univ. on a break in their touring/recording schedules.

B.B. & Aretha Bag Top Blues Awards By The National Academy In Chicago

LOS ANGELES—More than 4,000 persons, including many record industry executives, were on-hand to see B.B. King and Aretha Franklin win top kudos at the first, to be annual, blues awards at the Auditorium Theatre in Chicago July 19.

The awards are sponsored by the National Academy of Blues, headed by Pervis Spann, executive director and general manager of the city's only blues station, WXOL-AM; WXOL's E. Rodney Jones, president, Kay Jones, vice president, and Verlene Blackburn, chairperson.

B.B. King captured the king of the hlues award and ambassador of the blues award, while Aretha Franklin collected the queen of the blues and female blues singer honors.

Other winners were Bobby Bland, male singer, best LP, "Sweet Vibrations," and best single, "Millionaire". KoKo Taylor, female vocalist, producer of the year, Monk Higgins/Al Bell; most promising male, Willie Clayton, most promising female, Joyce Lawson; comeback artist of the year, Clarence Carter, outstanding hlues harmonica player, Billy Branch, outstanding guitarist, Wayne Bennett, record company of the year, Alligator Records.

A number of special honors also were presented. The W.C. Handy award was presented to Muddy Waters, the Sam Cook Award, Johnny Taylor; the Howlin' Wolf award, Willie Dixon, Albert King and Little Milton Campbell, Ma Rainey award, Sippie Wallace; impact award, Tyrone Davis, and the oldest living blues singer, Elizabeth "Libby" Cotton, 89. Cotton was unable to accept due to a previous engagement at the Funk Festival in Vancouver.

Among the presenters were Dave Clark, Johnny Taylor, Earlene Blackburn, Pervis Spann, Lee "Shot" Williams, Kay Jones, Lillie Burnett (widow of the late Howlin' Wolf), Bob Jones, Kitty Necly and E. Rodney Jones, also MC.

The music turned out in full force. Among the labels represented were Tom Draper, Warner Bros.; Ray Harris, and Jhun Moon, RCA, Dick Griffey and Carter Russell, Solar Records, Capitol, Don Mac; MCA, Ron Harris, Leroy Phillips and Alvin Thomas, Alligator; Hosea Wilson and Al Edmondson, Venture Records, Granville White, CBS, Everett Smith, Atlantic; Phil Jones, Fantasy, PolyGram's Bill Haywood and Deke Atkins; Skip Miller and Ben Sheets, Motown, Maurice White and Ron Ellison, ARC Records; Roulette/TK, Morris Levy and Henry Stone, Spring Records; Grim Records, Golden Africa Records; Rare Season Records, Spirit Records; Oscar Cohen, Oscar Cohen Booking Agency and Roger Redding, Redding Booking Agency.

Counterpoint

• *Continued from page 46*

Operation PUSH, headed hy the Rev. Jesse Jackson, drew nearly 7,000 persons to its pre-convention Gospelfest held recently at Chicago's Amphitheatre.

The festival, which featured Andrae Crouch, the Hawkins Singers, the Soul Stirrers, Danniebelle and Whitley Phipps, also had in attendance Stevie Wonder, who was participating in the PUSH national convention held at the Regency Hyatt House.

Malaco's Dave Clark is nearly completed writing his autobiography. The industry veteran says the hook is titled "Why I Sing The Blues," named for the tune he penned for B.B. King many years ago.

According to Clark, the manuscript not only deals with his life but "I am pulling the covers off a lot of people in this industry. And I'm looking for a publisher with enough guts to publish it."

* * *

Remember . . . we're in communications, so let's communicate.

Billboard® Soul LPs™

Survey For Week Ending 8/1/81

Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	1	14	STREET SONGS — Rick James, Gordy G8 1002M1 (Motown)
☆ 2	3	7	IT MUST BE MAGIC — Teena Marie, Gordy G8 1004M1 (Motown)
3	2	7	KNIGHTS OF THE SOUND TABLE — Cameo, Chocolate City CCLP 2019 (Polygram)
☆ 4	5	5	LIVE IN NEW ORLEANS — Maze Featuring Frankie Beverly, Capitol SKBK 12156
☆ 5	15	3	IN THE POCKET — Commodores, Motown M8 955M1
6	4	11	STEPHANIE — Stephanie Mills, 20th Century T 700 (RCA)
7	6	16	A WOMAN NEEDS LOVE ● — Ray Parker Jr. & Raydio, Arista AL 9543
8	8	18	THE DUDE ● — Quincy Jones, A&M SP 3721
9	7	14	CLARKE/DUKE PROJECT — Stanley Clarke/George Duke, Epic FE 36918
10	9	11	NIGHTCLUBBING — Grace Jones, Island ILPS 9624 (Warner Bros.)
11	10	21	RADIANT — Atlantic Starr, A&M SP 4833
☆ 12	16	5	BLACK & WHITE — Pointer Sisters, Planet P 18 (Elektra)
13	13	19	VERY SPECIAL — Debra Laws, Elektra 6E 300
☆ 14	20	3	WITH YOU — Stacy Lattisaw, Cotillion SD 16049 (Atlantic)
☆ 15	37	3	DIMPLES — Richard "Dimples" Fields, Boardwalk WB1 33232
16	14	18	MY MELODY — Deniece Williams, ARC/Columbia FC 37048
17	11	30	THREE FOR LOVE ● — Shalamar, Solar BZL1 3577 (RCA)
18	17	7	TASTY JAM — Fatback, Spring SP 1 6731 (Polygram)
19	12	13	WHAT CHA GONNA DO FOR ME — Chaka Khan, Warner Bros. HS 3526
☆ 20	33	3	I'M IN LOVE — Evelyn King, RCA AFL1 3962
☆ 21	28	3	IN THE NIGHT — Cheryl Lynn, Columbia FC 37034
☆ 22	36	2	WINNERS — The Brothers Johnson, A&M SP 3724
23	18	21	BEING WITH YOU ● — Smokey Robinson, Tamla T8 375M1 (Motown)
24	24	10	SECRET COMBINATION — Randy Crawford, Warner Bros. BSK 3541
25	22	10	SEND YOUR LOVE — Aurra, Salsoul SA 8538 (RCA)
26	23	16	MIRACLES — Change, Atlantic SD 19301
27	26	30	III ▲ — The Gap Band, Mercury SRM 1 4003 (Polygram)
★ 28	32	4	NIGHTS — Billy Ocean, Epic FE 37406
29	29	11	RIT — Lee Ritenour, Elektra 6E 331
★ 30	34	5	STARS ON LONG PLAY ● — Stars On Long Play, Radio Records RR 16044 (Atlantic)
31	21	22	LOVE IS — One Way, MCA MCA 5163
32	19	37	WINELIGHT ▲ — Grover Washington Jr., Elektra 6E 305
33	30	18	CALL IT WHAT YOU WANT — Bill Summers and Summers Heat, MCA MCA 5176
34	27	20	GRAND SLAM ● — The Isley Brothers, T Neck FZ 37080 (Epic)
☆ 35	NEW ENTRY		CAN'T WE FALL IN LOVE AGAIN — Phyllis Hyman, Arista AL 9544
36	35	7	HOT, LIVE AND OTHERWISE — Dionne Warwick, Arista A2L 8605
37	31	11	CLOSER — Gino Soccio, Atlantic SD 16047
★ 38	46	4	CAMERON'S IN LOVE — Rafael Cameron, Salsoul SA 8542 (RCA)
★ 39	43	3	DEUCE — Kurtis Blow, Polygram SRM 1 4020
40	40	5	IT'S WINNING TIME — Klique, MCA MCA 5198
41	42	16	ALICIA — Alicia Meyers, MCA MCA 5163
★ 42	52	2	CARL CARLTON — Carl Carlton, 20th Century T 628 (RCA)
43	44	6	LET THE MUSIC PLAY — The Dazz Band, Motown M8 957M1
44	39	8	UNLIMITED TOUCH — Unlimited Touch, Prelude PRL 12184
★ 45	NEW ENTRY		CHILDREN OF TOMORROW — Frankie Smith, WMOT FW 37391
★ 46	51	4	WANTED DREAD AND ALIVE — Peter Tosh, EMI America SO-17055
★ 47	54	2	REVEREND DO RIGHT — Richard Pryor, Laff 216
48	48	23	LICENSE TO DREAM — Kleeer, Atlantic SD 19288
49	25	20	HOW 'BOUT US — Champaign, Columbia JC 37008
50	50	4	BUSTIN' LOOSE — Roberta Flack, MCA MCA 5141
★ 51	57	4	TOO HOT TOO SLEEP — Sylvester, Fantasy F 9607
★ 52	60	2	COMPUTER WORLD — Kraftwerk, Warner Bros. HS 3549
53	53	20	'NARD — Bernard Wright, Arista/GRP 5011
54	55	3	BETTY WRIGHT — Betty Wright, Epic JE 37879
★ 55	NEW ENTRY		ENDLESS LOVE — Soundtrack, Mercury SRM 1 2001
★ 56	NEW ENTRY		CLASS — The Reddings, Believe In A Dream, FZ 37125
57	38	15	VOYEUR — David Sanborn, Warner Bros. BSK 3546
★ 58	NEW ENTRY		HUSH — John Klemmer, Elektra 5E 527
59	61	4	L.J. REYNOLDS — L.J. Reynolds, Capitol ST 12127
★ 60	NEW ENTRY		THE STRIKERS — The Strikers, Prelude PRL 14100
61	41	38	HOTTER THAN JULY ▲ — Stevie Wonder, Tamla T8 373M1 (Motown)
62	62	4	I GOT THE MELODY — Odyssey, RCA AFL1 3910
63	63	36	FANTASTIC VOYAGE ● — Lakeside, Solar BXL1 3720 (RCA)
64	45	12	DEDICATION — Gary U.S. Bonds, EMI America SO-17051
65	65	41	STONE JAM ● — Slave, Cotillion COT 5224 (Atlantic)
66	67	9	TELL ME WHERE IT HURTS — Walter Jackson, Columbia FC 37132
67	47	20	TWICE AS SWEET — A Taste Of Honey, Capitol 12089
68	68	8	GOING FOR THE GLOW — Donna Washington, Capitol ST 12127
69	59	11	INTUITION — Linx, Chrysalis CHR 1332
70	49	29	IMAGINATION ● — The Whispers, Solar BZL1 3578 (RCA)
71	64	15	KEEP ON IT — Starpoint, Chocolate City CCLP 2018 (Polygram)
72	72	5	THREE PIECE SUITE — Ramsey Lewis, Columbia FC 37153
73	66	16	NIGHT WALKER ● — Gino Vannelli, Arista AL 9539
74	69	41	CELEBRATE ▲ — Kool & The Gang, De-Lite DSR 9518 (Polygram)
75	71	23	ALL AMERICAN GIRLS — Sister Sledge, Atlantic SD 16027

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Gospel

Patrick Henderson Multi-Faceted

Producer-Songwriter Plans To Cut NewPax Solo LP

By ROBYN WELLS

NASHVILLE—In a game of musical role playing, Patrick Henderson could be cast comfortahly in a variety of parts. His extensive songwriting credits include the Doobie Brothers' "Real Love," cowritten with Michael McDonald, and Aretha Franklin's "Love Me Forever." He has coproduced Amy Holland and Maria Muldaur, among others. And, as a new addition to the NewPax roster, Henderson will soon start work on a solo album.

A member of April-Blackwood's Los Angeles staff, Henderson says, "I like to think of myself as a songwriter. I'm really a melody person, but Michael McDonald and Leon Russell have been great teachers of the power of words and how to use them."

Using the Pointer Sisters' "Slow Hand" as an example, he continues, "Words have to be physical, have to be able to paint pictures."

Henderson stresses the importance of broadening one's horizons. "Most songwriters should think of themselves as producers. With all the demos they do, their ears are tuned to what is successful."

A one-time producer for Warner Bros., Henderson is now producing acts for the Benson Co. Recently completed is "Look To Jesus," featuring Henderson and the West Angeles Church of God In Christ Sanctuary Choir. Musicians on the album include jazz saxophonist David Sanborn, Doobie Brothers John McFee, Keith Knudsen, Chet McCracken, Victor Feldman and Charles Creath; and Henderson on piano and synthesizers. Among the vocalists is Michael Gray, who played the lion in the Broadway production of "The Wiz," and was the original voice of the cartoon character, Fat Albert.

Henderson admits that it is easier to produce a solo artist than a choir. "The balance is tricky. You have a hot rhythm track, then you've got to get voices on it. It's a lot easier to produce an artist then put backup on." He adds that if he produces a choir again that be would "do it in a room with a high ceiling to enrich the sound."

Noting that some gospel product has not been concerned with the "listener's ear," Henderson says, "I believe the audience knows. I want to make it the best I can get." He adds, "The beat has got to be palatable. If we can get any pop acceptance, the word is getting out there." He uses a project on Nancy Grandquist, a Benson Co. artist, to illustrate his point. "There's going to be one song that could be played as r&b, something pop and something country." He adds that Benson is putting out several singles on different albums "just to stir interest."

Patrick Henderson: "Words have to be physical."

Gospel music exposure is bound to be enhanced by increasingly sophisticated recordings and lyrics, Henderson feels. "After Dylan came through with 'Serve Somebody,' I think it hecame a little easier to get artists in that position. The only way you can really expect movement on records is through airplay."

Henderson is currently working on producing a live album on the Massed Choir at the West Angeles Church of God. The material will range from Lanny Wolfe to Walter Hawkins. Also upcoming is a project for the Mighty Clouds of Joy. For the Clouds, be envisions an album with r&b tracks and traditional singing.

With gospel projects, as with his pop endeavors, Henderson continually stresses the value of the song "Even if the word 'God' is never mentioned, as long as the idea of an absolute is there, that someone is looking after me, the value of the song is digestible."

Gospel budgets tend tu be somewhat lower than pop, Henderson says, naming a $20,000 figure for one album project. So far, that has not been much of a hindrance. With the economic climate, studios are more willing to make deals, he notes.

Despite his recent flurry of gospel activity, including plans for his first album as an artist, Henderson says that he has not abandoned his pop activity. He's been doing a lot of writing, and plans to come to Nashville to collaborate with several writers in the near future

Citing his love of nature as one of his chief inspirations, Henderson says, "Give me a windowless room with a piano in it and I'll write me an opening."

Bobby Jones Goes To Myrrh

NASHVILLE—Bobby Jones and the New Life Singers, formerly with Creed Records, have signed an exclusive recording agreement with Myrrh, a division of Word The agreement became effective July 17. Jones also signed an exclusive writing contract with Word Music, an ASCAP affiliate.

Tony Brown and Ken Harding will produce the act's first Myrrh album, a project set to get underway within the next few weeks.

Jones is executive producer and host of "The Bobby Jones Gospel Shuw," which is aired via the Black Entertainment Network over more than 530 television stations. He is also founder and past president of Black Expo, an annual black culture fair held in Nashville.

SPRING ARBOR DISTRIBUTES

ANN ARBOR—Spring Arbor Distributors, a Christian books wholesaler, has expanded its services to include the distribution of gospel records and tapes.

Its recent acquisition of the Gransin Co., of Highland Park, Mich., makes Spring Arbor the largest volume Christian record and tape distributor in the country, according to spokesman Gerald Blalock.

Blalock reports that his company is stocking more than 2,000 titles. He adds that complete catalogs are available on many vendors and that current lahels carried include Sparrow, Benson, Word and "dozens of leading and independent music companies."

Says Blalock, "Spring Arbor offers music retailers toll-free phone numbers, 24-hour turnaround, UPS shipping, no minimum order requirement and a 40% trade discount." Besides its record and tape selection, Spring Arbor stocks more than 350 songbook titles and more than 300 accompaniment tapes from Lexicon and Good Life.

Product indexing is done on microfiche and is updated twice a month. "Unlike methods which list records by artists only, we also list by title," Blalock points out.

Meadowgreen Reps 9 More Writer/Acts

NASHVILLE—An agreement has been announced here under which Meadowgreen Music will become exclusive publisher for artist-writers signed to Blanton-Harrell Productions. Meadowgreen is the contemporary Christian music division of Tree Publishing.

Blanton-Harrell artists who have agreed to Meadowgreen affiliation are Pam Mark Hall, Ariel, Kathy Troccoli, Nan Gurley, Jim Weber, Billy Sprague, John Darnell, Beverly Darnell and Gary Chapman. Amy Grant and Brown Bannister, who are also Blanton-Harrell clients, have other publishing agreements New artist-writers joining the agency, unless under contract elsewhere, will automatically go to Meadowgreen.

These additions will give the recently formed Meadowgreen a total of 11 exclusive writers. Says Tree's Donna Hilley, "We're trying to build a catalog in a hurry." She adds that such package deals will be considered for other management agencies that want a hearing.

According to Hilley, much contemporary Christian music has pop potential—particularly that which states only a positive message instead of specific doctrine. Consequently, she says, much of the Meadowgreen material will be plugged to the secular as well as to the Christian market. Religious songs written by Tree's predominantly country writers will also be pushed to gospel artists through Meadowgreen.

'Gospel Greats' On 42 Radio Stations

LANCASTER, Pa.—Heil Enterprises has syndicated its weekly radio show, "The Gospel Greats," to 42 stations in 18 states, according to Heil rep Charles E Morris. "About 50% of the stations are country music formatted," Morris adds.

Each program is two hours long and features interviews with top gospel artists and gospel news, in addition to popular Christian music Song selections are based on national surveys conducted monthly by "The Singing News."

The first show of each month is devoted to a countdown of the top 20 gospel songs, Morris says.

Survey For Week Ending 8/1/81

Billboard® Best Selling Spiritual LPs™

© Copyright 1981 Billboard Publications Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted in any form or by any means electronic mechanical photocopying, recording or otherwise without the prior written permission of the publisher

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	26	**THE LORD WILL MAKE A WAY** Al Green Myrrh 6661
2	3	18	**THE HAWKINS FAMILY LIVE** Light LS 5770
3	1	18	**CLOUDBURST** The Mighty Clouds Of Joy Myrrh MSB 6663
4	6	9	**IS MY LIVING IN VAIN?** The Clark Sisters, New Birth 7056G
5	4	18	**TRUE VICTORY** Min Keith Pringle, Savoy SCT 7053
6	9	61	**TRAMAINE** Tramaine Hawkins, Light LS 5760
7	8	14	**20th ANNIVERSARY ALBUM** James Cleveland & the World's Greatest Choirs, Savoy SGL 7059
8	7	30	**THE LORD IS MY LIGHT** New Jerusalem Baptist Church Choir, Savoy SGL 7050
9	NEW ENTRY		**BE ENCOURAGED** Florida Mass Choir, Savoy 7064
10	15	40	**EVERYTHING'S ALRIGHT** Dr Charles G Hayes & The Cosmopolitan Church Of Prayer, Savoy SL 14580
11	16	95	**IT'S A NEW DAY** James Cleveland & The Southern California Community Choir, Savoy SGL 7035
12	24	30	**GOD WILL SEE YOU THROUGH** The Williams Brothers, New Birth 7048 G
13	5	82	**I'LL BE THINKING OF YOU** Andrae Crouch, Light LS 5763
14	17	78	**PLEASE BE PATIENT WITH ME** Albertina Walker With James Cleveland, Savoy SL 14527
15	10	44	**REJOICE** Shirley Caesar, Myrrh MSB 6646 (Word)
16	NEW ENTRY		**GOD IS OUR CREATOR** Albertina Walker, Savoy 14583
17	12	14	**MIRACLES** Jackson Southernaires, Malaco M 4370
18	NEW ENTRY		**REV. CLAY EVANS & THE CLARK RD. BAPTIST CHURCH COMBINED CHOIRS** Jewel LPS 0164
19	14	14	**RISE AGAIN** Gospel Keynotes Nashboro 7227
20	21	30	**A PRAYING SPIRIT** James Cleveland & The Cornerstone Choir Savoy 7046
21	22	132	**LOVE ALIVE II** Walter Hawkins & The Love Center Choir, Light LS-5735
22	25	48	**LOVE ALIVE** Walter Hawkins, Light LS5734
23	NEW ENTRY		**GOSPEL GOLD** Various Artists, Light 5785
24	NEW ENTRY		**MORE OF THE BEST** Andrae Crouch, Light LS 5785
25	26	5	**HE CHOSE ME** The O'Neal Twins, Savoy SGL 7049
26	27	5	**AS THE WORLD TURNS** Rev W Leo Daniels Jewel LPS 0157
27	13	9	**GOD SAID IT** The Soul Stirrers, Savoy SL 14569
28	29	137	**I DON'T FEEL NOWAYS TIRED** James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
29	20	9	**DANIEL HAWKINS** Light 5781
30	35	5	**THERE IS NO EXCUSE (For Not Serving The Lord)** Prince Dixon with The Jackson Southernaires Alligator 1201
31	31	5	**GREATEST HITS** Pilgrim Jubilee Singers, Nashboro 7235
32	33	54	**YOU OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD** Rev Clay Evans, Jewel LPS 0150
33	32	103	**CHANGING TIMES** Mighty Clouds Of Joy, Epic JE 35971
34	19	14	**I'M A WITNESS TOO** Vernard Johnson, Savoy SL 14606
35	30	5	**ONE DAY AT A TIME** Rev Thomas Walker, Eternal Gold EGL 652

Earlier Closings For L.I. Clubs?

Officials: Would Cut Car Deaths; Operators Disagree

By BOB RIEDINGER, JR.

NEW YORK - Long Island discos may be closing two hours earlier than usual if a joint proposal of the Nassau aod Suffolk county traffic safety boards is given the green light by the Alcohol Beverage Control board.

In an effort to reduce the number of alcohol-related deaths and accidents on Long Island highways, the two traffic boards bave called for a 2 a m. shutdown of hars and discos Monday through Saturday, and a 3 a m. closing Sunday mornings.

Currently, bars and discos in both counties operate until 4 a m.

The 4 a.m. closing, approved by each county's respective beverage board in 1974, established as part of the L.I. disco lifestyle the same late night pace of the Manhattan club scene.

Most club owners here are skeptical of the proposal. They cite unsupervised drinking in cars and private homes as more probable causes of alcohol-related highway fatalities They expect the law to have a negative impact on business, but do not think that it will solve the prohlem

The Alcohol Beverage Control Board has scheduled a public hearing on the issue Aug 19 at the state offices in Hauppauge, L.I. As extensions of the state Liquor Authority, the beverage board will decide whether or not the earlier closing is justified

Of major concern to the traffic boards is the rise in early morning traffic deaths since 1974 A spokesman for the Nassau traffic board, John Blenn says available statistics do not indicate club or bar patron involvement in these accidents He hopes, however, that a new computer processing of information will bring out supportive figures.

Jerry Brennan, owner of the La 'Tique club in Levittown, feels the proposal is misdirected

"People getting killed are not coming from places like this. They've usually been to house parties or they've been drinking in cars

"Clubs and hars are held legally responsible. Owners and bartenders "are not supposed to serve anyone who is intoxicated. Drinking takes place in a supervised setting," he says.

If a 2 a m. closing is enacted, Brennan and most other owners expect a rise in illegal afterhours clubs As unlicensed premises, such clubs are difficult to trace and are not held liable for the actions of a customer once he has left the bar

John Paterno, general insurance broker and consultant for the Nassau and Suffolk County Hotel and Restaurant Liquor Dealers Assn., says an early closing will increase pressure on legitimate clubs.

Paterno, whose clients include L.I. discos Copperfields and Les Jardins, notes that lawsuits involving liquor law legal liability as well as coverage have tripled since 1976

Bars and disco owners are also concerned that shutting the doors at 2 a.m. will cut down on the gross receipts while sending the business into New York City.

In addition, there is the belief that a mass club exodus at 2 a.m will create dangerous road conditions, particularly if drivers race to later closing clubs in New York

The owner of East Meadow's Penrods, Danny Bracciodieta, stresses the importance of the "mellowing time" patrons have when a club is open to 4 a.m

"Ninety percent of the drinking in my club takes place hefore 2 a.m ," he says, "and har sales between 3 and 4 a.m average 1-2% But people leave gradually after 2 a.m when they've been entertained and when they're ready to drive."

In an informal survey of club patrons, most disapproved of the 2 a.m closing, many feel it would have little effect on alcohol-related highway fatalities However, they anticipate going out earlier in the evening to get a full night of disco activity.

As far as an earlier closing time's effect on programming, one veteran DJ offered tongue-in-check, "there'll be a lot more of straight 'Boom-boom' spinning."

Billboard Photo By Chuck Pulin

TINA TURNER—Tina Turner, one of the most dynamic and sensuous of all female performers, throws her soul into her performance at the Ritz rock disco here. Turner, making her firat New York concert appearance in five years, sold out three nights of performancea.

SURE Head Quits

NEW YORK—Al Pizarro has resigned as president of the Bronx, N Y based SURE Record Pool The organization is now being run by co-founder Bobhy Davis, along with other pool staffers. The pool has also cbanged offices. It is now located at 1852 Westchester Ave , Bronx, N Y 10472.

$4 MILLION INVESTMENT

Marriott In Buffalo Adds Dash With Panache Club

By HANFORD SEARL

BUFFALO, N Y —Marriott Inn's Panache, a $4 millioo restaurant/lounge nightclub, has redefined casual elegance in the city's after-bours, dance-oriented scene.

Housed in the $18 million, 10-story hotel in suburban Amherst, the seven-level club features three separate dance floors, a dining room aod chrome/brass decor.

"We're the top Marriott lounge in the entire system as far as taking in more gross dollars," says Lee Bernstein, restaurant operation manager.

Panache, with a staff of 60, opened April 1, 1981 It is franchised to the Boykins, beadquartered in Cleveland, who operate six other Marriotts. Designer Victor Huff, builder of Panache, cooceived three other Boykin lounges in the chain.

About $65,000 in lights and souod are monitored from the DJ booth. Discreetly situated in the room's southeast corner, the booth is elevated 12 feet off the floor of the main level.

Handling music duties in the 600-capacity club are co-programmers Tooy Spencer, formerly of the Late Show in Niagara Falls, and Mike Lasky, who previously worked with Mothers

The smallest, wood floor dance area is beneath the sleek DJ commaod post, with the largest, 400-square-foot dance floor one level down. Both are mirrored There is also a 200-square-foot dance floor about 60 feet to the northwest.

Subtle lighting includes three ceiling tiers of multi-elemental Tivoli lights, three spinners and raio lights. Multi-directional tube floor lights form divergeot patterns.

Two Tivoli controllers, by Lights Fantastic and LiteLab of Buffalo, include two L4000 controllers. They comprise the system's hardware at the no-cover, oo-minimum room.

"We cater to the 28-55 age group here, so we have to adjust our music with the hours and mood," reports Speocer. Ligbt jazz, and pop play until 10 p.m., followed by cootemporary and MOR dance music The club is open until 2 a.m. Sundays through Tuesdays aod 3 a.m. Wednesdays through Saturdays

The Panache sound system features two Technic turntables, two JBL box speakers and a built-in sub-bass cabinet. Capable of 2,000 watts, the same speakers are found in the adjaceot dance area of the 356-room Marriott. Freedom Electronics of Minoeapolis designed the sound layout, which includes BGW amps.

According to Speocer, 85% of the music is dance-oriented includiog classic and curreot disco; 10% is light rock featuriog such groups as Steely Dan, the Doobie Bros. and Hall & Oates, aod 5% MOR The latter category migbt spotlight such artists as Barbra Streisand, Earth, Wind & Fire aod Phyllis Hyman.

Both Speocer and Lasky say that current, breaking requests include Janet James' "Love To Be The One" oo Nelwin Records; Prelude's Fraoce Joli with "Gonna Get Over You" and "Dancin' The Night Away" by the Vogues on Celsius

Red, acoustical ceiliog baffles direct the sound to eacb dance area

(Continued on page 51)

Billboard Photo By Chuck Pulin

SPANDAU BALLET—Britiah rock group, Spandau Ballet, made its successful American debut at the popular Underground disco, New York City, recently. Hundreda of the group's fans stood patiently in line for houra for the midnight concert.

N.J. Club Loses Case On Hours

WASHINGTON, N.J.- A discotheque operator here has lost his legal battle to keep discos open beyond the 3 a.m. closing mandated by an ordinance of the Woodhridge Township.

William Gadek, operator of Poor Billy's non-alcoholic disco, lost his final legal maneuver when the U S. Supreme Court refused to rescind or farther postpone the Woodbridge Township ordinance

Until the ordinance was passed, Gadek's Poor Billy's remained open to adults until 7 a m on weekends and holidays

The town's ordinance, passed April 2, 1980, requires that all discotheques shut down their operations by 3 a.m. on Saturday and Sunday mornings.

Claiming a violation of his constitutional rights, Gadek, through a series of court actions, was able to postpone the ordinance's enactment for longer than a year

Trammps Leaving On Summer Tour

PHILADELPHIA—Atlantic Records act the Trammps will tour Venezuela and the eastern United States this summer as part of their new management/booking association with the Jolly Joyce Agency hased here

The group, which was in the forefront of the disco music movement in the 1970s, has drastically altered its sound since the days of its million-selling album, 'Disco Inferno."

The Trammps' newest LP, "Slipping Out," hlends r&b, pop and funk stylings The group comprises Jimmy Ellis, Robert Upchurch, Earl Young, and Harold and Stanley Wade

coemar
the light for success

coemar is europe's leading manufacturer in lighting and special effects for nightclubs, loungues, hotel halls, theaters, arenas, studios, auditorium halls and every other place where entertainment is

coemar

coemar ing s marcucci srl
commercial office via vaina 1 201 2 milano italy
telex comint-i for coemar 330813
factory via bonfiglio 2 46042 castel goffredo (mn)

DISCO 12" IMPORTS & LP's (WHOLESALE FOR STORES)
Canada · England · Germany
Italy · Franca · Holland

Looking for high energy or popular Disco Import 12"?

Try ua—We have the beat aelection of Diaco Importa wholeaale you can find. Some of our brand new releaaes are:

Import 12"

Here a My Love / Give It Up—Sylvester
Top of My List—Stephanie Mills
Lady—Commodores
Back to the Sixties (Medley)
Shout New Life—Depeche Mode
Magic Man—Herb Alpert
Real Thing—Bros. Johnson
Visage (Remix)—Visage
Disco Kicks—Boys Town Gang (U S)
Disco Kicks (Original U S)
Lay All Your Love—Abba
On A Saturday Night (Bee Gees Medley)—Goldie
Body Music (14 Min Remix)—Strikers
Overdose (Medley) Rock Tail
Visage (British Remix)—Visage
So Long (Remix)—Harry Chalkitis
Into Hard Rock (Medley)
Bad Connection—Strange Affair
Stars on 45 Vol 2
Searching (Remix)—Unlimited Touch
Bustin Out—Material
You Never Know—Hi Gloss

Stop for Love—Change
Leaving On a Midnight Train—Nick Straker Band
Walk Right Now—Jacksons
On the Beat—B B & Q
Whatcha Gonna Do for Me—Chaka Khan
Uptown Festival (Reissue Medley)—Shalamar
Downside Up (Remix)—Rah Band
Let's Hang On—Bamboo
Sit Up—Sadane
Take Me Downtown—Kumano
Baby Dance—Joy
If You Walk Out the Door (Remix)—Jerome
Ain't No Stopping Us (Remix Medley)
Pull Up to the Bumper—(Remix) Grace Jones
Try It Out—Gino Soccio
Magnifique—Magnifique
Gotta Stop Messing—Prince
Yearning for Your Love—Gap Band
Take It My Way—Fatback Band

Ceremony—New Order
Just A Dream—Do Magic
Night Train—Steve Winwood
Sea Cruise—(Beach Boys Medley)
Love Trial Head for the Stars—Kelly Marie
Where Did Our Love Go—Amii Stewart
Don't Stop the Train—Phyllis Nelson
Faith & Fire—Vivian Reed

Import LP's—

Boys Town Gang (Canadian Remix)
Carol Jiani
Roberta Kelly
Rendezvous
Prime Cuts (U S)
Companion (Prod by B Midney)
Magazine 60 (Medley)
Vera
Harry Chalkitis
Cerrone 5 & 7
Siivets

Call or write for our free store list of available imports All orders are shipped immediately UPS

We export to all foreign countries

IMPORT O DISC RECORDS
40 SOUTH MALL, PLAINVIEW, NY 11803
(516) 694-4545 TELEX 230 199 SWIFT / IN

Billboard photo by Chuck Pulin

FRIENDLY RIVALS—Titans of the New York Concert promotion circuit, Ron Delsener, right, and Jerry Brandt, enjoy a friendly encounter at Delsener's Savoy club recently. Brandt owns the rival Ritz club, also in New York city.

Disco Mix

By BARRY LEDERER

The Commodores have gone soft and easy in their musical style No longar do wa hear their hard-edged funky beat A more evan r&b mood is their new format Their Motown album is titled "In The Pocket," and is proof ot this new direction "Lady (You Bring Me Up)" and "Keep On Taking Me Higher" have a midlempo pace with the group's melodious harmonies backed with smooth flowing arrangemants. This combination creates solid danca floor material "Saturday Night" is a soelful baltad whila "Oh No" is a tendar romantic tuna "Why You Wanna Try Me" maintains a nitty-gritty fona Tha ramaining cuts "This Lova," "Baan Loving You" and "Lucy" revert to lhe slower pace wilh which the group flourishes. The album was produced and arranged by James Anthony Carmichael and the Commodores.

* * *

Frankie Smith anjoying mech chart success with his hit, "Doeble Dutch Bus" His LP tor WMOT Records includes this hit as well as othar potentiat 12-inch releases that are in the same uptempo lunk tormat Mech of the material sounds similar to "Double Dutch Bus" and will certainly be as palalable as that tavorita "Tha Auction" and "Teeny Boppar Lady" utilize the artist's throaty vocals and backgroend crowd effects. "Tripla Dutch" is totally instrumental and is a somewhat faster version of the artist's previous hit. A soft ballad titled "Childran Of Tomorrow" is also included All selections were produced and arranged by Bill Bloom and Frankie Smith

* * *

With reggae music finding mora ol a placa in the club scana notica should be taken of Moon Records' "Under The Boardwalk" by Rise Available on 12 inch 45 r p m tha groep has takan tha Drifters' classic record and given it a Caribbaan flavor Tha combination comes together, and although tha tempo is too last (deejays will datinitaly slow this one down) the disk has marit The catchy baat is a refreshing sound tor the summer Producing cradit goes to Vince Davon The mix is by lan Gardinar

* * *

Short takes on current 12 inchers incleda tha S.O.S Band's "Do It Now" available on Tabu This 7:07 minuta followep sounds similar to their formar hit "Take Your Tima " It proves to be fina dancing music in tha best tradition of a lenk/r&b tormal Columbia has raleased a 12 inch with two different groups bach to back Sida ona has lhe Emotions "Turning Out," which is a light, rhythmic tuna with tha groep's sweet harmonies Side two, "It's You" by After back, is a hearty, rousing midtampo plaaser that takes several listens before it catches your attention It is, howevar, a worthwhila addition for club play Other prominent disks that shoeld not ba overlooked includa Innar Life's "Ain't No Mountain High Enough" on Salsoul mixed by Larry Levan Attention should also be given to Kliqea's "Love's Dance" on MCA, as well as Revelation's "Stand Up" on Handshake Records

* * *

The Metro Danca Mesic Assn is a new pool that has bean formed in the Salt Lake City area Although starting out with a small numbar of mambers, president Rick Eastar looks forward to growth Prime movars on their playlist incleda "Get Up (Rock Your Body)" by Machine 202, Firasign, "Set Me Free," Karen Silvar, RFC/Quality, "Radio Action," Claedja Barry, Polydor import, "The Boogie's Gonna Get You," Wood s Empira, Epic, and "Searching to Find The One," Unlimited Touch, Prelude The pool's picks include "Do Me Tonight," Nitelife Unlimited, Uniwava Import, "Going For Anolhar Ona," Bohannon, Phasa II, "Just So Lonely" by Gat Wet, Boardwalk and "Call It What You Want," Bill Summars, MCA

* * *

Mano Rios, of the S U R E Record Pool has sevan picks on his list "Jammin' Big Guitar," Vaughan Mason & Crew, Brunswick, "Yoe're Tha Only Ona," tha Raddings on BID, "Moody" by ESG, 99 Records, "Give It Up Don't Make Me Wait," Sylvester, Fantasy, "Wikka Wrap," tha Invasions, SAM "On The Beat," B B Q Band, Capitol, and "Moving To Tha Beat" by tha Fantastic Altaems on Nia Records

* * *

Tha Long Island Pool's Montreal corraspondant Robert Deimet raports that four disks ara racaiving heavy response in his area "Papa's Got A Brand New Bag" by Pig Bag (Y Records), "Can't Get Enough Ol Your Love" by Eddie Grant (Ensign Records), "Double Trouble" by Diva (Mantra) and "Last Train To Clarksvilla" by the Plastics (Island Records)

Marriott In Buffalo Debuts Panache Club

• *Continued from page 50*

The DJ booth also contains two built-in bins for current LP's and 12-inch disks, a record library and LP speed rack.

A basic, discretionary dress code applies at Panache. The club also offers 12 backgammon tables, an intimate lounge area, booths, tables and plush, cushioned individual seating.

The multi-angled, circular-themed room is also capable of accommodating live entertainment with built-in, easy readible outlets and lighting controls. Drinks run a $2-3 minimum, a price competitive with other hotel discos.

A portable sound system is utilized at the indoor/outdoor pool area every Friday from 5:30-9.30 p.m., adds Spencer. Both he and Lasky are members of the Buffalo DJ Assn

Swashbuckler 81 Sets Sail At Club In L.A.

LOS ANGELES—Osko's discotheque is staging a series of summer-long theme parties for the under-21 crowd. The parties, titled Swashbuckler 81, will run through Sept 7 They will feature current rock'n'roll hits plus the dance music of the 1960s

Patrons to the parties are being asked to dress as 16th century pirates, or in the uniform of the French Revolution. However, non-costumed patrons will be accepted "as long as they are fashionably dressed," according to officials at Osko's.

The parties will run from 9 p.m. to 2 a.m. every Monday. Spinner for the series will be Freddie Snake Skin of KROQ-FM Los Angeles.

For the past three years, Osko's has successfully promoted parties especially for the under-21 patron. These special programs are created and produced by entrepreneur Michael Del Rey, whose Under 21 Club Organization was recently honored by Tom Bradley, mayor of Los Angeles.

SF Club Raises $7,000 For Gays

SAN FRANCISCO—A benefit disco dance held at Dreamland discotheque recently raised an estimated $7,000 for this city's Lesbian/Gay Freedom Day Parade, says Tom Walther, producer and promoter of the benefit

The benefit's theme, "Stonewall To Dreamland," celebrated the 12th anniversary of police raids on the old Stonewall dance bar in New York's Greenwich Village, says Walther.

Gays across the nation consider that raid the launching pad of the current movement for equal rights for lesbians and homosexuals, Walther says.

The benefit attracted more than 1,500 revellers "who partied until well past 8 o'clock the following morning" to a mix of disco and other dance music tunes from 1969 to the present spun by award-winning disco deejay Bobby Viteritti. Video footage, coordinated by Ted Ladd, augmented the club's sound and light systems.

"The operators of Dreamland donated all proceeds from the dance to the parade," says Walther

U.K. Trade Fair Opens To Public

LONDON—For the first time in its five years' existence, the British Assn of Discotheque Equipment Manufacturers (BADEM) is throwing open its annual trade show, "Discotek '81," to disk jockeys and the public generally for all its four days

It is set for the Bloomsbury Centre Hotel here, Sept. 13-16. Overseas sound and lighting manufacturers and distributors will be exhibiting for the first time.

The "public" aspect is underlined by a social evening hosted by the Disk Jockeys' Federation, including awards for outstanding services to the U.K disco business. But the show remains essentially a trade event

This is the only showcase of its kind in the U.K The 1980 event attracted 3,000 visitors from 21 different countries. This year's event is a sell-out.

Pittsburgh's Heaven: Visions Of Studio 54

By JOHN MEHNO

PITTSBURGH—When he gave his club a celestial name like Heaven, owner Rick Stern had some appropriately lofty ambitions. And, he says, Heaven met his projections during its critical first year, thanks to the unique position it occupies in the market

"I like to think we have the most progressive programming in nightclubs in the Pittsburgh area," says Stern. "We try to be as close to New York as we can without losing sight of the fact we're in Pittsburgh, where we tend to be behind in certain things "

One of the areas of difference is music. An initial attempt to force new wave into the music programming was rejected by the Pittsburgh audience, which favored the more traditional dance music. Stern retreated, reduced the amount of new wave, and found gradual acceptance

"We play about 20% new wave now and we're one of the few clubs that play it here," says Stern. "Still, too much of it turns off the crowd because it's still like a cult in Pittsburgh "

It takes more than a cult to make Heaven viable. The club opened in December, 1979 in what once was the lobby of the Fulton Building downtown It holds up to 1,500 people and took eight months to design and another seven to construct. Stern won't say how much it all cost, but the marble and high tech decor indicate it took a sizable budget

"Heaven's the Studio 54 of Pittsburgh," says Stern "That's the image we have "

What helps make Heaven different is Les Nuages, a restaurant built into the club It was given a top rating by one local newspaper critic and would seem to provide insurance against slow business in the club Stern says Les Nuages sets Heaven apart from other area clubs, namely the 2001/VIPs, which operate in three suburban locations, and the sudden glut of country music/mechanical bull spots that developed when urban cowboy chic exploded.

"I think we get a higher income bracket person than the VIP," says Stern. "They have a lot of kids out there and promotions like ladies' mud wrestling. I think we get a different clientele, a more sophisticated, young professional type.

"The people who go to the western places probably weren't going to clubs before," he adds. "It's more like pickup trucks and punching bags, a different clientele entirely Those are people who never came here and never planned to come here "

Those who do go to Heaven can expect to see live entertainment on occasion Stern will book "quality local talent, up-and-coming acts we like to have once in a while "

He also schedules special promotions. The most successful to date has been an annual mid-March beach party The incongruity of sand and artificial sun has proved popular in the midst of dreary winter Heaven has also staged artists and models balls, tied in with the syndicated Dance Fever television show and features a private club that handles parties. Tuesday nights, once the slowest, have become eventful thanks to remote broadcasts by black formatted WAMO-FM

Like any club, the ultimate music policy on any night is determined by audience reaction, but Stern describes A typical evening, for example, starts out "light with Happy Hour, with light jazz, George Benson, some easy pop background music," says Stern. "From 8 to 11, the DJ builds slowly up with lights and music. We'll add some European instrumentals. Then, at 12 it's at the height: real hard pounding, get down dance music."

While the music may vary from new wave to big bands, (a Sunday feature that was used to promote a dinner package), Stern has discovered that the Heaven audience, which pays a $6 cover charge, likes basic dance music

"The people love it and they love to dance to it," he says. "Maybe the 'Saturday Night Fever' disco is out, but people are still dancing and still loving it " They're still loving it even though the economy may be making things difficult

"It has to affect everybody, but I don't think it's affected us as much as it would, say, the retail clothing industry," adds Stern. "This is a place where people can escape the daily routine, a fantasy type place."

U.K. DJ Group Joins Opposition To Tax On Tape

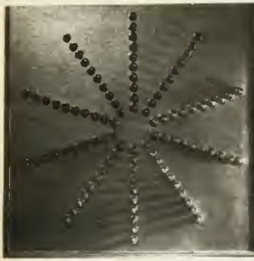
LONDON—The governing council of the Disk Jockeys Federation of Great Britain has joined the opposition to any levy on blank tape, adding its voice to the newly formed Tape Manufacturers' Assn.

The council is, however, opposed to home taping except by owners of records, though feeling that blank tape levy proposals are "an inappropriate way of dealing with alleged losses suffered by record companies "

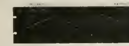
Council members feel record companies should come up with "a better way" of dealing with the problem, but failed to suggest positive alternatives.

THE DISCO SOURCE
DOWNSTAIRS
HOT & NEW
12"—Runaway (remix), Archie Bell, Night Force, Karen Cheryl, Touchdown, Grace Jones, Spargo, Capital Tropical, Visage, Strange Affair, B-52's; Claudja Barry, Bobettes, Neon, Randy Brown, Spandau Ballet, Searching (Instr.), Clash (Dirty Harry mix), High Gloss, Starque, Fantasy (Funky), Vogue, Laser (Charlie), Martine, Midas Touch, Aleems, Tom Tom Club, Phyllis Nelson, Modesty, Kraftwerk, The Graingers, Norman Giscomb, Nona Hendricks; The BB & Q Band
LP's—Rah Band, Clay Hunt; Colorado; Prime Cuts, Stars on 45 (Part II), Henry Chalkais
'NEW RECORDS DAILY'
Singles 1920-1980 over 100,000 titles in stock. send $1.25 for catalog Master Charge & Visa Call us for new imports
DOWNSTAIRS RECORDS
20 West 43rd St. New York, N.Y. 10036
212 354-4684
WE SHIP UPS WITHIN 24 hrs

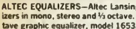
New Products



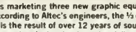
CANSTRUT DISPLAY—This new, lightweight, portable light show from Canstrut of Canada comes in an attache case design (shown in open and closed positions above) and weighs less than 22 pounds. Ten channels of 10 lights are wired into the unit, and when used with a 10-channel controller with matrix, can achieve both pinwheel and starburst effects. The unit can be used with any make of controller. Small, Edison screw-type sockets permit the use of a wide range of incandescent bulbs.



ALTEC 1653A 1/3-Octave Equalizer



ALTEC 1651A Single Channel Equalizer



ALTEC 1652A Dual Channel Equalizer

ALTEC EQUALIZERS—Altec Lansing is marketing three new graphic equalizers in mono, stereo and ⅓ octave. According to Altec's engineers, the ⅓ octave graphic equalizer, model 1653A, is the result of over 12 years of sound equalization research. It is a fourth generation device that is said to deliver ⅓ octave accuracy across a wide range of professional and industrial applications. Model 165A is a single channel equalizer with 10 minimum phase shift, active band rejection filter sections, easy-to-read slide controls, continuously variable high pass filter with 18dB octave rolloff, and a user selectable low-pass filter. The stereo equalizer, model 1652A offers stereo features in addition to other functions found in the mono system.

CICCO PRODUCTIONS

25 W. 38th St.
New York, N.Y. 10018
TEL: (212) 391-8040 TELEX: 237702 CICCOUR

NEW IMPORTS

12"
The Thrillers
The Troubador
Lio
Matt Orchestra
Passengers—Midnight
Kasso
Charles Cannon
Shampoo
Sunflower
Teleface
C. Cecchello
Range
Navech
Discoscene
Danielle Devred

LP's
Roberta Kelly
Disco Cross
Goody Music Orch
Hits from Italy (Disco Bambina)
The Oceans
Hiroshima
S. Esmeralda
The Ran Band
Pylon
Jinny Flamboyants
Colorado
Strange Allas

JUST ARRIVED

FULL TIME SUMMER FESTIVAL featuring KANO—Don't Try To Stop Me
ST 54 VOL. 3—MEDLEY
12" CHARME—NICE DANCE
12" CHARME—STOP LOVING YOU
12" SEBA—I FEEL IT NOW
12" WORLD INVADERS—VS
12" HOLLYWOOD—VS
12" ROLLER DANCER—VS
12" THEM CHANGES—VS
12" KEEP DOIN' THAT THING—VS
12" MOVIN' VIOLATION—VS
LP DANCE IN AMERICA—VS
12" ZACK FERGUSSON

NOW IN STOCK:

SKYDIVER by NEON
Arranged by CELSO VALLI

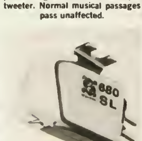
JUST RELEASED:

VIVIAN VEE—"PICK UP"
Arranged by SIMONETTI

Mail Order U P S
WE EXPORT SAME DAY SERVICE

SPECIAL BALL—Precision Industries, Florida, calls this unit The Planetarium. It features eight, 12 and 16 inch mirrored balls with built-in dual speeds. The innovative unit is priced at $250, and is available from stock.

TWEETER PROTECTOR—Radio Shack is offering a device designed to protect tweeters against destructive audio power surges. The unit, priced at $4.99 a pair, attaches between the crossover network and the tweeter's positive signal lead. It is said to effectively absorb audio power surges that could destroy a tweeter. Normal musical passages pass unaffected.



STANTON CARTRIDGE—Stanton Magnetics of Plainview, N.Y., has developed the model 680SL cartridge for use either in discotheques or in audiophile home stereo systems. The unit featues a patented "Stereohedron" stylus tip said to insure longer life to record collections. Weighing 5.5 grams, the unit has a tracking force of between two and five grams, and a frequency response of from 20Hz to 20kHz.

Billboard Disco Top 80

Survey For Week Ending 8/1/81

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	14	GIVE IT TO ME BABY—Rick James—Gordy (LP) G8 1002M1
2	2	6	I'M IN LOVE—Evelyn King—RCA (LP) AFL1 3962
3	4	9	IF YOU WANT ME—Barbara Roy And Ecstasy, Passion And Pain—Roy B/Brandie Doll—(12 inch) RBDS 2516
4	16	6	GONNA GET OVER YOU—France Joli—Prelude (12 inch) D 610
5	6	9	SHAKE IT UP TONIGHT—Cheryl Lynn—Columbia (LP) FC 37034
6	3	15	TRY IT OUT—Gino Soccio—RFC/Atlantic (LP) 16042
7	8	9	I'LL DO ANYTHING FOR YOU—Denroy Morgan—Becket (12 inch) BKD 502
8	13	10	DANCIN' THE NIGHT AWAY—Voggue—Atlantic (7 inch) 3847
9	14	8	BUSTING OUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667
10	5	11	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS—Boystown Gang—Moby Dick Records (LP) BTG 231
11	12	9	CAPITAL TROPICAL—Two Man Sound—TSR (12 inch) 826
12	15	6	GET ON UP AND DO IT AGAIN—Suzy Q—RFC/Atlantic (12 inch) DM 4813
13	15	5	ON THE BEAT—B B & Q Band—Capitol (LP) SP 12155
14	2	11	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624
15	9	10	SET ME FREE/LOVE ME TONIGHT—Karen Silver—RFC/Quality (12 inch) QRFC 001
16	23	5	PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts—Various Artists—Importe/12 (LP) MP 313
17	22	5	SQUARE BIZ/IT MUST BE MAGIC—Teena Marie—Gordy/Motown (LP) G8 1004M1
18	21	8	IKO IKO—Loverde—Prism (12 inch) PDS 406
19	13	17	NIGHT (Feel Like Getting Down)/STAY THE NIGHT—Billy Ocean—Epic (12 inch) 48 02049
20	18	8	POCKET CALCULATOR/NUMBERS/COMPUTER WORLD—Kraftwerk—Warner (LP) HS 3549
21	16	10	PARADISE/HOLD TIGHT/HEAVEN IN MY LIFE—Change—RFC/Atlantic (LP) 19301
22	17	8	FUNKY BE BOP—Vin Zee—Emergency (12 inch) EMDS 6517
23	24	10	NEW TOY—Lene Lovich—Stiff (12 inch) IT 37
24	20	11	IF YOU FEEL IT—Thelma Houston—RCA (LP/12 inch) AFL1 3842/JD 12218
25	25	6	FOLLOW THE LEADER—Killing Joke—EG/Malicious Damage (LP) EGM 111
26	39	27	YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism (LP) PLP 1006
27	36	18	PLANET EARTH—Duran Duran—Harvest (LP) ST 12158
28	37	4	WIKKA WRAP/ALL WRAPPED UP—Evasions—Sam (12 inch) S 12339
29	44	3	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12 inch) PRLD 612
30	30	8	BOY FROM NEW YORK CITY—Manhattan Transfer—Atlantic (LP) SD 16036
31	26	34	FUNKY SONG/YOU CAN'T LOSE TOO MUCH TOO SOON—Fantasy—Pavillion (LP) JZ 37151
32	31	35	HIT 'N' RUN LOVER—Carol Jiani—Ariola (12 inch) OP2208
33	33	9	THE SOUND OF THE CROWD—Human League—Red (12 inch) Import
34	34	35	SEARCHING TO FIND THE ONE—Unlimited Touch—Prelude (LP) PRL 12184
35	22	9	LOVE NO LONGER HAS A HOLD ON ME—Johnny Bristol—Handshake (12 inch) 4W8 02076
36	28	22	AI NO CORRIDA/RAZZAMATAZZ/BETCHA WOULDN'T HURT ME—Quincy Jones—A&M (LP) SP 3721
37	27	9	HERE IS MY LOVE/GIVE IT UP (Don't Make Me Wait)—Sylvester—Fantasy/Honey (12 inch) D 165
38	41	11	THE BOOGIE'S GONNA GET YOU/SWEET DELIGHT—Woods Empire—Tabu (LP) JZ 37334
39	52	3	OUT COME THE FREAKS—Was (Not Was)—Island (LP) ILPS 9666
40	50	5	I WANT YOUR LOVIN'—Denise—Ron Griffith—Vanguard (12 inch) SPV 44

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
41	29	13	WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/WE CAN WORK IT OUT—Chaka Khan—Warner (LP) HS 3526
42	42	3	YOU'LL NEVER KNOW/I'M TOTALLY YOURS—Hi-Gloss—Prelude (LP) PRL 12185
43	58	3	SHE'S A BAD MAMA JAMA—Carl Carlton—20th (LP/12 inch) T628/TCD129
44	56	7	DUMB WAITER/INTO YOU LIKE A TRAIN—Psychedelic Furs—Columbia (LP) NJC 37339
45	49	5	FREAKY DANCIN'—Cameo—Chocolate City (LP) SP 1 6731
46	51	14	PRIMARY—The Cure—Fiction (12 inch) Import
47	38	13	MAGNIFIQUE—Magnifique—Siamese (12 inch) Import
48	35	11	LOVE ME TONIGHT/LET THE GOOD TIMES ROLL—Fern Kinney—Malaco (LP) 7401
49	49	9	STAND AND DELIVER/BEAT MY GUEST—Adam And The Ants—CBS (7 inch) Import
50	[illegible]	8	IT HURTS TO BE IN LOVE/I STILL REMEMBER—Dan Hartman—Blue Sky/CBS (LP) JZ 37045
51	[illegible]	12	I'M STARTING AGAIN—Grace Kennedy—Profile (12 inch) 7001
52	63	3	I LOVE YOU MORE—Rene & Angela—Capitol (LP) ST 12161
53	62	3	URGENT—Foreigner—Atlantic (LP) SD 16999
54	52	4	IT'S OBVIOUS/DEAR JOHN—Au Pairs—Human (LP) Import
55	58	4	FUNTOWN U.S.A.—Roland Cameron—Salsoul (LP/12 inch) SA 8542/SG 349
56	69	2	FIRST TRUE LOVE AFFAIR—Jimmy Ross—RFC/Quality (12 inch) QRFC 002
57	46	14	GOOSEBUMPS—Debra Dejean—Handshake (12 inch) 4W8 70072
58	73	2	AIN'T NO MOUNTAIN HIGH ENOUGH—Inner Life—Salsoul (12 inch) SG 305
59	74	2	OUR LIPS ARE SEALED—Go-Go's—I.R.S. (LP) SP 70021
60	67	2	TURN IT OUT—Emotions—Columbia (7 inch) 18-02239
61	43	37	FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/CBS (12 inch) 4Z8-02023
62	NEW ENTRY		LET'S GO DANCIN'—Sparque—Westend (12 inch) WES 22 135
63	47	12	I REALLY LOVE YOU—Heaven and Earth—WMOT/CBS (LP) JW 3704
64	61	7	I WANNA DO IT—Scandal & Lee Genesis—Sam (12 inch) S12338
65	[illegible]	6	SHINE YOUR LIGHT—The Grangers—B.C. (12 inch) BC 4009
66	NEW ENTRY		NEW LIFE/SHOUT—Depeche Mode—Mute (12 inch) Import
67	57	4	RADIO ACTION—Claudja Barry—Polygram (12 inch) Import
68	NEW ENTRY		DON'T STOP THE TRAIN—Phyllis Nelson—Carrere (12 inch) Import
69	68	19	ROCK ME/BAD COMPANY/WARM & GENTLE EXPLOSION—Ullanda McCullough—Atlantic (LP) 19296
70	76	7	PAPPA'S GOT A BRAND NEW PIGBAG—Pigbag—Rough Trade (7 inch) Import
71	77	2	CAN YOU HANDLE IT/YOU'VE GOT MY LOVE—Sharon Redd—Prelude (12 inch Remix) PRLD 611
72	59	28	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023
73	[illegible]	16	STARS ON 45—Stars on 45—Radio Records/Atlantic (7 inch) 3810
74	72	7	GOING BACK TO MY ROOTS—Odyssey—RCA (LP) AFL1 3910
75	54	18	DYIN' TO BE DANCIN'—Empress—Prelude (12 inch) PRLD 607
76	70	21	GET UP (Rock Your Body)—202 Machine—Fire Sign (12 inch) FST 1451
77	66	4	THE AMERICAN—Simple Minds—Virgin (12 inch) Import
78	76	9	ANGEL FACE/R.E.R.B.—Shock—RCA (7 inch) Import
79	NEW ENTRY		TRIPLE DUTCH/DOUBLE DUTCH BUS—Frankie Smith—WMOT (LP) FW 3739
80	65	11	LET SOMEBODY LOVE YOU—Keni Burke—RCA (LP) AFL1 4024

*non-commercial 12 inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists

★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists. Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

Billboard photos by Chuck Pulin

BEST JAZZ—Johnny Hartman, left, and Sun Ra accept their respective awards for best jazz male vocalist and best jazz electric keyboardist at the third annual New York Jazz Awards held recently at the Savoy.

Northsea Fest Offerings Varied
Venerable Jazz Artists Pull 25,000 Fans To 9 Sites

By MIKE HENNESSEY

THE HAGUE—Maintaining its formidable reputation as a minor miracle of organization, The Northsea Jazz Festival (July 10-12) achieved the further distinction of presenting more music and musicians over its three-day span than any other festival in the world.

Each of Europe's many summer festivals has its own special character and the essence of the Northsea event held at the vast Congress Center here is that it offers an incomparably wide choice of music in nine different locations.

Promoter Paul Acket, whose dedication to jazz enables him to overcome the most fiendish problems from year to year, says: "By having such a huge selection of artists at nine stages, the public can plan their own jazz festival program."

An estimated 25,000 saw the 6th edition of the festival. But despite this Acket admits that the future of the Northsea event is in jeopardy because even bigger audiences are needed to break even and the municipal council of The Hague has warned that it cannot continue to subsidize the festival after 1983.

"Reducing the talent budget won't help" Acket says, "because that will simply diminish attendance figures. We can only draw big audiences by maintaining a vast array of talent from all segments of the jazz spectrum."

Certainly the Northsea festival this year offered more variety than ever before—singers Rosemary Clooney, Mel Torme, Al Jarreau, James Brown, Sarah Vaughan and Ernestine Anderson; two star-studded "alumni" groups paying tribute respectively to Count Basie and Lionel Hampton, a glittering array of blues artists including Jimmy Witherspoon, Magic Slim, Eddie Vinson, Taj Mahal, Muddy Waters, Luther Allison, Albert Collins, Sugar Blue, and the hands of Dizzy Gillespie, Herbie Hancock, McCoy Tyner, Bob Crosby, Buddy De Franco/Terry Gibbs, the Heath Bros., Richie Cole, Martial Solal, Dexter Gordon and Monty Alexander.

Among the major highlights of the festival were a magnificent set by the Dizzy Gillespie Quartet with special

(Continued on page 57)

JAZZ SERIES REVIEW

8 Milestone Double LPs Revive Some Old Giants

LOS ANGELES From out of Berkeley in the San Francisco Bay area come eight double-LP packages featuring a remarkable array of top-drawer jazzmen of the past.

The Milestone label series is topped by Julian "Cannonball" Adderley's four-movement "Alabama Concerto" conducted by John Benson Brooks. Flanking Adderley's alto saxophone are Art Farmer, Milt Hinton and Barry Galbraith. The presentation also offers 11 tracks (including "African Waltz") which showcase Adderley with a big band conducted by arranger Ernie Wilkins.

The original sessions go back to 1958-61-62. They affirm Cannonball's talents and are well-recorded.

Thelonious Monk is generously represented with 10 lengthy cuts, "Epistrophy" and "Well, You Needn't" included. Charlie Rouse, John Ore and Frankie Dunlop are Monk's backers. The masters date back to 1961.

Sonny Rollins' entry comprises 20 titles taped from 1951 through 1954, all with trio and quartet accompaniment to his virile tenor pipe. Miles Davis plays piano on "I Know."

"Mingus At Monterey" is highlighted by a 16-minute medley of Duke Ellington themes and a two-part, 26-minute "Meditations On Integrations." The band behind Charlie's big bass comprises 11 musicians, Mingus' mentor, tuba player Red Callender, among them. Recorded at the Monterey Fest in California in 1964, the the album reflects Mingus' talents about as well as any album he ever made, and more effectively than most.

Four stellar trombonists, J. J. Johnson, Kai Winding, Bennie Green and Willie Dennis, team up in yet another unusual two-LP set. Eight cuts are offered, some running too long to sustain interest, but for those who delight in the sound of a brassy sliphorn these four musicians (Green and Dennis now are deceased) will please. All tracks were made in 1953 at a workshop at New York's Putman Central Club.

Max Roach's album is dulled by a 25-minute "Speak, Brother, Speak" and "A Variation" lasting 22½ minutes. But the remaining two sides contain seven shorter, better tracks with Roach's fancy drumming supported by a trio and a quartet. The taping dates were 1962 (side one) and 1958.

Tenor sax stylists round out the release. One album presents Eddie "Lockjaw" Davis and Johnny Griffin in 1961 collaborations taped at Minton's Playhouse with Junior Mance, Ben Riley and Larry Gales as backup. The other offers the late Gene Ammons, in 1958, blowing up eight tunes. On four of those, curiously, John Coltrane plays alto saxophone. But once again, the cuts all run long—too long—to maintain maximum interest.

So much for the music. Each album is graphically attractive and fulsome, well-researched annotation is to be commended.

Rack up this Milestone project as a winner. DAVE DEXTER JR.

Warner, ECM Renew Contract

NEW YORK—ECM Records has renewed its manufacturing and distribution pact with Warner Bros. Records, covering the U.S. and Canada.

The new five-year arrangement was finalized two weeks ago in New York by Warner Bros. board chairman and president Mo Ostin and Bob Hurwitz, managing director for ECM Records U.S.

Tobacco Money Behind Concerts

WASHINGTON, D.C.—The National Park Service opens its seventh summer series of free outdoor jazz concerts at Fort Dupont Park here with the assistance of a $25,000 grant from R.J. Reynolds Tobacco Co.

Reynolds is the first corporate support invited by the Park Service for the Fort Dupont events. The company will co-sponsor the series as part of the 1981 Salem Summer program which offers musical entertainment to inner-city communities throughout the country.

This summer at Fort Dupont, 10 weekends of concerts will feature topnotch jazz acts including Roy Ayers, Tito Puente, Dexter Gordon, and Dizzy Gillespie.

INCLUDING BEBOP TRIBUTE

Fall Sees Festival Activity In Chicago

By HOWARD MANDEL

CHICAGO—An unusual concentration of jazz activity here July 29-Sept. 7 will expose a substantial audience to improvised music through three, full scale festivals and a center-city jazz club's 26th annual tribute to bebop.

ChicagoFest and the 1981 Chicago Jazz Festival, both events in their third year and sponsored by the City of Chicago, last year drew more than one million listeners to their respective 15-day and week-long runs. Though ChicagoFest this year lasts for 12 days (July 29-Aug. 9), its nine stages are expected to attract a record gate.

Headliners at the Jazz Oasis, sponsored by Miller Beer, include local favorites such as Ramsey Lewis, Judy Roberts, alto saxophonist Bunky Green's quartet and the young fusion band Simon & Bard.

Imported acts include Gil Scott Heron, Jeff Lorber Fusion, orchestra leader Lionel Hampton, vocalist Angela Bofill, and Brazilian songstress Flora Purim with a band led by her husband, percussionist Airto Moreira. Over 30 popular local ensembles fill out the schedule, and jazz-related acts (Chaka Kahn, Terry Collier, Clarence "Gatemouth" Brown) appear at other ChicagoFest areas.

Prior to Mayor Jane M. Byrne's 1981 Chicago Jazz Festival (Sept. 1-7), a citizen's committee called the Coalition to Save South Shore Country Club Park has booked seven nights of jazz over three August weekends. The concerts will be

(Continued on page 57)

Survey For Week Ending 8/1/81

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★1	3	7	**AS FALLS WICHITA SO FALLS WICHITA FALLS** Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	26	28	3	**CHATTANOOCHE RED** Max Roach, Columbia FC 37176
2	2	37	**WINELIGHT ▲** Grover Washington Jr., Elektra 6E-305	27	15	19	**DIRECTIONS** Miles Davis, Columbia KC2 36472
3	1	16	**VOYEUR** David Sanborn, Warner Bros. BSK 3546	28	29	6	**SOCIAL STUDIES** Carla Bley, ECM W11 (Warner Bros.)
☆4	11	2	**THE MAN WITH THE HORN** Miles Davis, Columbia FC 36790	29	31	75	**HIDEAWAY** David Sanborn, Warner Bros. BSK 3379
5	5	9	**HUSH** John Klemmer, Elektra 5E-527	★30	NEW ENTRY		**LIVE IN JAPAN** Dave Grusin & the GRP All Stars, Arista/GRP GRP 5506
6	6	9	**FRIDAY NIGHT IN SAN FRANCISCO** John McLaughlin, Al DiMeola, Paco De Lucia, Columbia FC 37152	31	32	40	**80/81** Pat Metheny, ECM ECM-2-1180 (Warner Bros.)
7	4	12	**THE CLARKE/DUKE PROJECT** Stanley Clarke/George Duke, Epic FE 36918	32	33	5	**RE: PERSON I KNEW** Bill Evans, Fantasy F-9608
8	7	13	**RIT** Lee Ritenour, Elektra 6E-331	33	25	6	**TIN CAN ALLEY** Jack De Johnette, ECM ECM-1-1189 (Warner Bros.)
9	9	10	**SECRET COMBINATION** Randy Crawford, Warner Bros. BSK 3541	34	36	32	**LATE NIGHT GUITAR** Earl Klugh, Liberty LT-1079
10	10	4	**APPLE JUICE** Tom Scott, Columbia FC 37419	★35	NEW ENTRY		**MY ROAD OUR ROAD** Lee Oskar, Elektra 5E-526
11	6	12	**THE DUDE ●** Quincy Jones, A&M SP-3721	36	35	7	**STRAPHANGIN'** The Brecker Brothers, Arista AL 9550
12	14	21	**MOUNTAIN DANCE** Dave Grusin, Arista/GRP 5010	37	38	5	**WHAT CHA' GONNA DO FOR ME** Chaka Khan, Warner Bros. HS 3526
13	12	16	**LIVE** Stephane Grapelli/David Grisman, Warner Bros. BSK 3550	38	42	13	**WINTER MOON** Art Pepper, Galaxy GXY 5140
14	13	7	**THREE PIECE SUITE** Ramsey Lewis, Columbia FC 37153	★39	NEW ENTRY		**PIED PIPER** Dave Valentine, Arista/GRP GRP 5505
15	16	16	**GALAXIAN** Jeff Lorber Fusion, Arista AL 9545	40	34	6	**SONGS OF THE BEATLES** Sarah Vaughan, Atlantic SD 16037
16	16	17	**'NARC** Bernard Wright, Arista/GRP GRP 5011	41	41	4	**MY DEAR LIFE** Sadao Watanabe, Inner City IC 6063
☆17	27	2	**MECCA FOR MODERNS** Manhattan Transfer, Atlantic SD 16036	42	43	52	**GIVE ME THE NIGHT ▲** George Benson, Warner Bros. HS 3453
18	19	12	**RAIN FOREST** Jay Hoggard, Contemporary 14007	43	44	9	**EASY AS PIE** Gary Burton Quartet, ECM 1-1184
19	20	11	**EXPRESSIONS OF LIFE** Heath Brothers, Columbia FC 37126	44	45	33	**NIGHT PASSAGE** Weather Report, ARC/Columbia JC36793
20	17	11	**TARANTELLA** Chuck Mangione, A&M SP-6513	45	46	12	**LOVE LIGHT** Yutaka, Alfa AAA 1004
21	22	3	**THREE QUARTETS** Chick Corea, Warner Bros. BSK 3552	46	39	8	**50TH ANNIVERSARY CONCERT** Lionel Hampton, Sutra SUS 1006
22	23	15	**ZEBOP! ●** Santana, Columbia FC 37158	47	37	11	**EYES OF THE MIND** Casiopea, Alfa AAA 10002
23	21	24	**YOU MUST BELIEVE IN SPRING** Bill Evans, Warner Bros. HS 3504	48	50	19	**BY ALL MEANS** Alphonse Mouzon, Pausa 7087
24	24	16	**LET ME BE THE ONE** Webster Lewis, Epic FE 36874	49	49	26	**VOICES IN THE RAIN** Joe Sample, MCA MCA-5172
★25	30	2	**WORD OF MOUTH** Jaco Pastorius, Warner Bros. BSK 3535	50	40	13	**PATRAO** Ron Carter, Milestone M9099

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Joel Whitburn's
Record Research
Books &
Supplements

The Definitive History of Billboard's Charts!

1980 Supplements Now Available!

The Only Complete, **Artist-by-Artist** Listings of Every Record to Ever Hit Billboard's Hot 100, Top LPs, Hot Country, Hot Soul & Adult Contemporary Charts!

Each book covers **everything** you need to know about any record to ever make the charts, including highest position reached; total weeks on charts; label and record number; plus a complete title cross-reference section and **much more!**

Joel Whitburn's Pop Annual

A Complete, Year-by-Year Listing of Every Artist & Single to Hit Any of Billboard's Pop Charts from January '55 Through December '77!

Record Research Inc.
P.O. Box 200
Menomonee Falls, WI 53051

Mail check or money order for full amount in U.S. dollars to:
Record Research Inc., P.O. Box 200
Menomonee Falls, WI 53051

BOOKS

☐ Top Pop '40-'55	$20
☐ Top Pop '55-'78 (Hardcover)	$60
☐ Top Pop '55-'78	$50
☐ Pop Annual '55-'77 (Hardcover)	$50
☐ Pop Annual '55-'77	$40
☐ Top LPs '45-'72	$30
☐ Top Country '49-'71	$25
☐ Top Soul '49-'71	$25
☐ Top Easy Listening '61-'74	$25
Yearly Supplements to the above books (through 1980)	$10 each
Any five supplements	$40

Please specify supplements desired ____

☐ Please send me more information on Record Research books and supplements

U.S. orders add $1.50 for postage and handling. Overseas orders add $5.00 per book; $1.00 per supplement. Canadian orders add 20% to total (unless paid in U.S. dollars)

Name ____
Address ____
City ____
State ____ Zip ____

Publishing

3 WRITERS SIGNED

SG-EMI Will Boost Role In Acquisitions

By IRV LICHTMAN

NEW YORK—Screen Gems-EMI Music, boasting a catalog that has amassed 32 songs that have had one million or more performances in the U.S., is out to increase that figure with further writer/artist ties, a "constant" lookout for catalog deals and a beefing-up of its professional staff.

These approaches will attempt to better the company's best fiscal period to date, the latest one, ending in March, which saw highest levels of revenues and profits, according to Lester Sill, president.

Since July 1, Screen Gems-EMI has signed three writers, namely Virgil Beckham in Los Angeles, Craig Bickhardt in New York and Todd Cerney in Nashville, added to seven signed within the past year.

The fact that the post-July 1 signings represent placements in each of the three main centers of the company's professional activities reflects the company's in-depth attitude toward each city. And to strengthen its capacity to sign writers and exploit copyrights, there have been new personnel additions and replacements for staffers who've left the organization.

As for the latter fill, Sill says Screen Gems-EMI has "apparently been a breeding ground for top publishing executives," noting the departure to other companies since 1976 of such veteran publishing figures as Irwin Robinson, Irwin Schuster, Roger Gordon, Ira Jaffe (all to Chappell Music) and Joel Sill.

These executives have been replaced, and in both Los Angeles and Nashville there'll be additions to the professional staff, effective Aug. 1. These include Paula Jeffries, professional manager, Los Angeles, and Jody Williams, professional manager, Nashville. In Los Angeles, Jeffries joins other staffers Rick Riccobono, director of professional activities, and Bob Skoro, professional manager. In Nashville, Williams joins Charlie Feldman, general manager, and Richard Allen, professional manager.

The New York staff is composed of Paul Tannen, vice president and director of creative development, Holly Greene, professional manager, and Don Paccione, assistant professional manager.

As for catalog acquisitions, Sill claims a "constant" search for deals, one of which involving a well-established publishing unit is several months away from fruition. Sill, however, says he recently turned down a deal after the buy-out price escalated as a result of the increase in the mechanical royalty rate, effective July 1, from 2¾ cents to 4 cents.

Royalties are also a matter of concern to Sill in the area of home video. Like other publishers, Sill is protective on the issue of making deals now and having to live with them at a later date. "Everytime you sit down and talk about royalties to video producers, you end up in 92 different directions," Sill assesses.

Yet, Sill says "publishers must accept the development period of home video" and work out royalty formuli that reflect this.

Although Sill says publishers and video producers should "cooperate in compromise," he does express some frustration at producers who "back down" on certain established concepts after initially accepting them. The key to deals at this point, Sill adds, is that of setting up royalty deals now with "options" to put them to re-negotiation or arbitration at a later date.

For The Record

NEW YORK—Nick Firth, newly named president of Chappell International, headquarters out of London, not Hamburg as reported in last week's Executive Turntable.

Welk Group Maps Plans For New Country Label

NEW YORK—The Welk Music Group expects to establish an independently distributed label as part of a broad plan for future activities.

The label, yet to be named, will be used primarily for the development of country product, with production headed by Jim Vinneau, veteran producer who works for the Welk music publishing interests in Nashville.

A recent meeting of executives of the publishing affiliate of Teleklew Productions held in Welk's new headquarters in Santa Monica, Calif. also provided a review of the past fiscal year, with a report of a 25% increase in gross receipts. Other areas covered were:

- Increased production activity for Vogue Productions, the production wing of the publishing unit;
- Moving forward in the home video market not only in developing concepts to be undertaken from the publishing company level, but perhaps on an even broader level from an actual production standpoint from Teleklew Productions, whose 26 years of successful production of the Lawrence Welk television show provides a wealth of experience to draw from;
- Continued expansion of the publishing operation with more professional staffers; and
- Development through the year of promotional tools to enhance the users of Welk's extensive standard catalogs, including a new computer system. Four years in the making, the computer system is designed to give "instant" access in many formats to information relating to every recording ever made of Welk copyrights.

The Welk Music Group feels that one of this program's chief assets will be to allow the continuity of promotion of existing copyrights as new promotion men join the Welk forces, by making those raised on rock'n'roll or involved in specific formats "instant experts" in musical areas other than those they are most interested in.

Other catalog promotional tools introduced at the meeting included a tape program composed of Teleklew-owned master recordings of Welk copyrights, which will be made available to syndicated radio programs, background music users, and taped tv shows as source music.

General News

Billboard photo by Chuck Pulin

NEW SWING—Tennis star John McEnroe, left, tries his hand with a tambourine instead of a racket when asked to join Carlos Santana and band onstage at one of the Dr Pepper sponsored concerts on the pier in New York.

Dick James Creative To Nashville

NEW YORK—The Dick James Organization is relocating its creative base from New York to Nashville.

Arthur Braun, general manager, also makes the move, but will continue to supervise U.S. operations for the London-based publishing/production firm.

Earlier this year, the company signed Nashville writer Steve Davis to an exclusive contract and is currently represented with country successes by Don Williams ("Miracles") and Crystal Gayle ("It's Like We Never Said Goodbye").

Braun says that the New York office at 119 W. 57th St. will remain in operation and will be working in close conjunction with the Nashville office, due to open shortly at 1201 16th Ave. South.

New Companies

Roger Davies Management Inc., formed by Roger Davies. Company will handle personal management of artist Olivia Newton-John, Tina Turner, the Sherbs and Steve Kipner. Temporary address: 70 Universal City Plaza, Universal City, Calif. 91608 (213) 508-4055.

* * *

Destiny Records, launched by Arnie Orleans, as a record label. Address: 113 N. Robertson Ave., Los Angeles, Calif. 90048 (213) 859-8805.

* * *

S.R. Inc. Packaging & Shipping, formed by Sy Bogatz. The firm offers warehouse storage space, pickups, packaging, shipping by truck or air. Address: 11138 S. La Cienega Blvd., Inglewood, Calif. 90304 (213) 776-4194.

* * *

Starmount Agency formed by Ken Hewitt, former vice-president of Rodger's Agency and president and co-founder of Peachtree Artists. The agency's exclusive roster includes Mother's Finest, Whitford-St. Holmes, Whiteface, the Teddy Baker Group and Choice. Hewitt also does production and packaging for colleges in the southeast. Address: P.O. Box 450108, Atlanta, Ga. 30345 (404) 493-7030.

* * *

Maverick Records, a division of Terry Woolley Entertainment, formed to promote new artists and music in Texas. First single is a harmonica instrumental of "Yellow Rose Of Texas" by Monica Lee. Address: P.O. Box 29, Dickens, Tex. 79229.

* * *

The Business Affairs Corp. formed by Steven Paul Mark, formerly with the William Morris Agency, and most recently with Home Box Office. The firm specializes in servicing independent producers and small entertainment companies in the areas of production negotiation, administration and consultation. Address: 105 W. 55th St., Suite 9, New York, N.Y. 10019 (212) 586-5480.

* * *

Cooperstein & Cooperstein, a law firm representing clients in the music and rock merchandising industries. Partners are Paul A. Cooperstein and Foster Jay Cooperstein. Address: 2400 Massachusetts Ave., Cambridge, Mass. 02140 (617) 661-5660.

* * *

Pressure Records, formed by Geoff Robinson and Brad Klein. First group signed to label is Z-Cars. Address: 346 N.E. 80th St., Miami, Fla. 33138 (305) 757-2092.

* * *

B-P Records, formed by Ben Brown, president, formerly president of Steeltown Records. First signings are the Spaniels and Donald Kinsey and the Chosen Ones. Key principals of the company, which also represents a merging of B-P and Sinai Production, are Lester Kinsey, president of Sinai, Frances Denman, director of marketing and sales; and Leroy Drayton, talent coordinator. Address: P.O. Box 316, Chicago, Ill. 60619 (312) 882-7070.

* * *

Frank 'n' Andy Corp., formed by Frank Breuer and Andy Gould, with initial clients including Capitol artists the Elektrics and Eric Mercury, Detroit-based heavy metal band Vendetta and New York-based rock band the Hardbeats. In addition to providing personal representation, the firm has entered into a publishing consultancy with CBS Music. Address: 641 Lexington Ave., New York, N.Y. 10021 (212) 245-3749.

New Nu Office

FAIRFIELD, Conn.—Nu Music Distributing has moved its office and warehouse to Connecticut. The new mailing address is Samp Mortar Station, P.O. Box 1534, Fairfield, Conn. 06430. The new phone number is (203) 333-1436.

SUMMER IS HOT...

BMI is Hotter!

FOR WEEK ENDING JULY 18, 1981

Billboard HOT 100

THIS WEEK		TITLE—Artist (Producer); Writer, Label & Number (Distributing Label)	
½BMI	☆	BETTE DAVIS EYES—Kim Carnes (Val Garay); D. Moon, J. Rushmann, EMI-America 8077	CLM
BMI	2	ALL THOSE YEARS AGO—George Harrison (George Harrison & Ray Cooper); G. Harrison, Dark Horse 49725 (Warner Bros.)	WBM
BMI	☆	THE ONE THAT YOU LOVE—Air Supply (Harry Maslin); C. Russell, Arista 0604	CPP
BMI	☆	JESSIE'S GIRL—Rick Springfield (Keith Olsen); R. Springfield, RCA 12201	CLM
BMI	5	YOU MAKE MY DREAMS—Daryl Hall & John Oates (Daryl Hall & John Oates); D. Hall, J. Oates, S. Allen, RCA 12217	CLM
BMI	☆	ELVIRA—The Oak Ridge Boys (Ron Chesnutt); D. Frazier, MCA 51084	
½BMI	☆	THE THEME FROM THE "GREATEST AMERICAN HERO"—Joey Scarbury (Mike Post); M. Post, S. Geyer, Elektra 47147	ABP/BP
BMI	☆	I DON'T NEED YOU—Kenny Rogers (Lionel R. Richie Jr.); R. Christian, Liberty 1415	WBM
½BMI	☆	SLOW HAND—Pointer Sisters (Richard Perry); M. Clark, I. Berlin, Planet 47979 (Elektra)	WBM
BMI	☆	BOY FROM NEW YORK CITY—Manhattan Transfer (Jay Graydon); J. Taylor, G. Davis, Atlantic 3816	PP

© BILLBOARD PUBLICATIONS, INC. Reported by permission

Record World Singles

JULY 18, 1981

			WKS ON CHART
½BMI	1	THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY Elektra 47147	10
BMI	2	THE ONE THAT YOU LOVE AIR SUPPLY/Arista 0604	10
BMI	3	ELVIRA OAK RIDGE BOYS/MCA 51084	17
½BMI	4	BETTE DAVIS EYES KIM CARNES/EMI-America 8077	16
BMI	5	JESSIE'S GIRL RICK SPRINGFIELD/RCA 12201	6
BMI	6	I DON'T NEED YOU KENNY ROGERS/Liberty 1415	15
⅚BMI	7	STARS ON 45/STARS ON/Radio 3810 (All)	
BMI	8	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES/ RCA 12217	12
BMI	9	ALL THOSE YEARS AGO GEORGE HARRISON/Dark Horse 49729 (WB)	9
BMI	10	BOY FROM NEW YORK CITY MANHATTAN TRANSFER/ Atlantic 3816	9

VARIETY NATIONAL TOP 40 AIRPLAY CHART

Wednesday, July 15, 1981

LAST WEEK	THIS WEEK	
BMI	1	1. THE ONE THAT YOU LOVE Air Supply—Arista (Arista)
½BMI	2	2. THEME FROM "GREATEST AMERICAN HERO" Joey Scarbury—Elektra (Elektra)
BMI	3	3. I DON'T NEED YOU Kenny Rogers—Liberty (Liberty)
BMI	4	4. ALL THOSE YEARS Georgie Harrison—Dark Horse (Dark Horse)
½BMI	5	5. BETTE DAVIS EYES Kim Carnes—EMI (EMI America)
BMI	6	6. YOU MAKE MY DREAMS Hall & Oates—RCA (RCA)
BMI	8	7. HEARTS Marty Balin—EMI (EMI America)
½BMI	9	8. SLOW HAND Pointer Sisters—Planet (Planet)
BMI	10	9. TIME Alan Parsons Project—Arista (Arista)
BMI	15	10. BOY FROM NEW YORK CITY Manhattan Transfer—Atlantic (Atlantic)
BMI	11	

CASHBOX TOP 100 SINGLES

July 18, 1981

			Weeks On 6/11 Chart
BMI	1	THE ONE THAT YOU LOVE AIR SUPPLY (Arista AS 0604)	2 10
½BMI	2	BETTE DAVIS EYES KIM CARNES (EMI-America 8077)	1 17
BMI	3	ELVIRA THE OAK RIDGE BOYS (MCA-51084)	4 11
BMI	4	JESSIE'S GIRL RICK SPRINGFIELD (RCA JH12201)	5 17
½BMI	5	THEME FROM "THE GREATEST AMERICAN HERO" JOEY SCARBURY (Elektra E-47147)	6 10
⅚BMI	6	STARS ON 45 — MEDLEY STARS ON 45 (Radio Records/Atlantic RR 3810)	3 15
BMI	7	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES (RCA PB-12217)	8 12
BMI	8	I DON'T NEED YOU KENNY ROGERS (Liberty 1415)	9 8
BMI	9	ALL THOSE YEARS AGO GEORGE HARRISON (Dark Horse/Warner Bros DRC 49725)	7 9
½BMI	10	SLOW HAND POINTER SISTERS (Planet/Elektra P 47979)	12 8

World's Largest Performing Rights Organization

MARKETPLACE

Check Type of Ad You Want

☐ REGULAR CLASSIFIED $1.30 word minimum $26 First line set all caps. Name, address and phone number included in word count ☐ DISPLAY CLASSIFIED $55 one inch, 4 times, $49 3 times, $45 52 times, $36 ea. ☐ REVERSE ADVERTISEMENTS $5.00 per insertion. ☐ FOREIGN ADVERTISEMENTS (other than U.S.) Regular $86 4 weeks min $20.00 Display $43.00 inch, $37.00 ea inch 4 or more times. ☐ DOMESTIC BOX NUMBER c/o Billboard, figure 10 words and include $5.00 service charge

ADDRESS ALL ADS: Billboard Classified, 1515 Broadway, New York, N.Y. 10036
Phone: 212/764-7388

Check Heading You Want

☐ REAL ESTATE
☐ COMEDY MATERIAL
☐ DISTRIBUTORS WANTED
☐ DISTRIBUTING SERVICES
☐ FOR SALE
☐ GOLDEN OLDIES
☐ BUSINESS OPPORTUNITIES
☐ HELP WANTED
☐ LINES WANTED
☐ AUCTIONS
☐ BOOKINGS
☐ MISCELLANEOUS

NOTE: You must supply the complete information on your ad. Areas for records, whether per ad or as a production number

PAYMENT MUST ACCOMPANY ORDER

☐ Amer. Express
☐ Diners Club
☐ Visa
☐ Master Chg
Bank #

NAME ____
ADDRESS ____
CITY ____ STATE ____ ZIP ____
TELEPHONE ____
Credit Card Number
Expires ____
Signature ____

CALL TOLL-FREE (except in N.Y.) 800-223-7524

DEADLINE Closes 4:30 p.m. Monday, 12 days prior to issue date

FOR SALE

EXPORT RECORDS AND TAPES
ALL LABELS, ALL NUMBERS
LOWEST PRICES. FREE CATALOGUES ON REQUEST
DAVID ESKIN Inc.
400 Riverside Drive
New York, NY 10025 U.S.A.
TEL 212-749-0257 Telex 237480 ESKINUR

WHY PAY MORE?
8 TRACK & CASSETTE BLANKS
1-45 min any quantity $49
46-60 min any quantity $79
66-80 min any quantity $1.01
91-90 min any quantity $1.10
Shrink wrap & labeled add 20¢
First line recording tape top of line cartridge & Cassette Professional 8 track & cassette duplicators Custom duplication.
Call or write:
TRACKMASTER,® INC.
1310 S. Dixie Highway
Pompano Beach, FL 33060
Phone (305) 943-2334

CUSTOM CASSETTE BLANKS TAPE
C90 PROFESSIONAL CHROME CASSETTE TAPE LENGTHS IN 2 SEC. INCREMENTS—ANY QUANTITY
1 to 45 min 85¢ | 66 to 90 min 95¢
46 to 65 min 79¢ | 91 to 90 min 90¢
91 to 120 min $1.45
Cassette Boxes: soft box Hard box 20¢ MINIMUM ORDER—$40.00
P&P STUDIOS, INC. PO Box 4195
(203) 327-9204 Stamford, CT 06907
HIGH SPEED CUSTOM DUPLICATION AVAILABLE

DELETIONS
RECORDS & TAPES
All Merchandise In Stock
Major Label—Top Artists Contact Sal or Charlie Knapp for free catalog
RAC-A-RECORDS
1801 S. Lumber, Chicago, IL 60616
Telex 724389—Telecopon (ATTRAN)
(312) 666-6120

BUTTONS

ROCK & ROLL BUTTONS!!!
One inch service—licensed products—full color designs—Rock personalities—"It's 3" sizes—photo pins—60 000 different designs available Send one wild button for samples many different companies We can be your 1-stop button shop!
If you've been stuck with junk buttons, or have been waiting a month for a package, then remember we were the first at U.S. and everyone's just watching from afar—photo pins as well go with the best NOW!
We absolutely guarantee we will sell any button or your store or we will buy every one back!!!
BUTTON MASTER
20 Front St. Bridgeport, PA 19405
(215) 277-1980 ASK FOR CATALOG
Dealer inquiries only—all others forget it!

BUTTONS
SPECIALTY CREATIONS
ONES & CLUTCHES
◆ Direct from the manufacturer ◆ Affordable
◆ Fast efficient service ◆ Large stocks available
◆ Custom made badge, trophies & fine jewelry at competitive prices ◆
Clubbers Lodge Fraternity Sorority Club Bowling Bar Tournament Special Event Souvenir

Empty REELS and BOXES
for Audio & Video Tape
ASK FOR OUR CATALOG
PROFESSIONAL RECORDING SUPPLIES
Poly Corp. 312/298-5300
1233 Rand Rd. • Des Plaines, IL 60018

Import Catalog Discounts
5% off orders over $225
10% off orders over $550
C.O.D. only
Order Toll Free
800-331-1500
Catalog available upon request
DISC TRADING CO.
P.O. Box 836 • Carlstadt, NJ 07072 USA
Phone (516) 962-1700 Telex 126020

BOXCAR WILLIE
Albums, 8 Tracks and Cassettes—ready for Immediate shipment. Call or write for our free giant catalog/budget product
Record Wide Distributors
1735 Chase Drive, Fenton, (St. Louis), MO 63026 (314) 343-7100

POSTERS

Rock and Roll posters Display units available
DEALERS ONLY
write or call for free catalog
ONE STOP POSTERS
1001 Monterey Pass Road
Monterey Park, Calif. 91754
(213) 263-7101 (800) 421-6341
areas available for Representatives

POSTERS
Largest Selection of Rock Posters
ZAP ENTERPRISES
2833 W Pico Blvd
Los Angeles, Calif. 90006
(213) 732-3781
DEALERS ONLY

T-SHIRTS

TEE SHIRTS
LOWEST PRICES IN THE INDUSTRY
CUSTOM PRINTED OR BLANK
QUALITY WORK LOW MINIMUMS
RUSH JOBS OUR SPECIALTY FREE CATALOG
PLYMOUTH MILLS
SPRING STREET BLDG. SUITE 310
320 SPRING, NY 10018 212/234 0520

CUT-OUTS
8 Track and Cassettes
Our Specialty
If you are a distributor, rack jobber or exporter, contact J & J today Call or write for free catalog
J & J DISTRIBUTORS
6620 W Brewer Rd., Genesee, IL 60354
(815) 266-5444

CUT CORNERS
Premium Cut-Out LP's and Tapes—Rock • New Wave Jazz Reggae and MoR Plus picture discs Rock Clocks & Posters
438 Falmouth Road
North Babylon, N.Y. 11703
For Free Catalog Call (516) 587-7722

CABER
CUT-OUTS
MOLINES
RECORD DIST
1687 PINEWOOD ST
Kalamazoo, MI 49008
PHONE (201) 374-9908
GREAT SELECTION—ALL LABELS—LP—CASSETTES
(ALL—RUSS—DISCO—ROCK—C&W
ESTABLISHED ONLY—FREE CATALOG UPON REQUEST

REAL TEXAS & CAJUN MUSIC!
Texas Playboys Fiddlin' Frenchie Burke Johnny Bush Plus dance instrumentals Available "Cotton-Eyed Joe" Polka, Southern harmonies Justin Wilson, "Brother" Dave Gardner. B Bob Lanier
Delta Records, Box 225
Nacogdoches, TX 75961
(713) 564-2509

ELVIS PRESLEY 8x14 NUMBERED, LIMITED edition fan arts, $40 each. Streisnade Records, 8006 Dale, Richmond Heights, Mo 63117, (314) 781-9273

INDEPENDENT RECORD STORES! We can provide cut-outs, budget product, independent labels to you for less! Full return privilege! Free catalog! Free shipping! Free sale catalog! Free trial (refunded)! EQUARE DEAL RECORD COMPANY, PO Box 1002, San Luis Obispo, CA 93406

J SUPERSCOPE CASSETTE LOADERS, 240 ea, currently on production line Excellent condition Call (213) 466-1151

WHILE OTHER PEOPLE ARE HAGGLING over prices, we are lowering ours. Major label LPs as low as $2.99 Rock Country Western Jazz Soul Scorpio Music, Box 201 BC, Cartersville Hts., Pa 19020. USA Dealers only

CARS FOR SALE

CELEBRITY OWNED 78 Excalibur
Only 5 000 miles Immaculate Loaded Incl / Trans $35,000 OBO must sell
213-708-2077 weekdays
213-705-3318 weekends

EQUIPMENT FOR SALE

TANGENT MODEL 32R RECORDING CONSOLE, fully wired patchbay and producer's desk 8 and 16 out 16 monitors Sells for over $40,000 now Asking price is $19,999 Call Mark or (212) 362-9494

CHART RECORDS

INTERNATIONAL RADIO STATIONS
MUSIC PUBLISHERS AND DISCOTHEQUES
Subscribe to our AUTOMATIC ANNUAL SURVEY for all singles and LPs in from the charts
The Fastest, Most Dependable Service in the World
AMRADIO SPECIAL SERVICES
Box 835 Amityville NY 11701

AIR CARGO

WE LOVE YOU
To Overseas buyers and American Exporters Since 1965, you have relied on our most important transportation specialist for the music industry Daily flight from L.A. confidential—Personal Attention
BERLIAT AIR SERVICES, INC.
Cargo Consolidators & Forwarders, Prepaid or Prepaid and Collect
11400 Aviation Blvd. Inglewood, CA 90304
Phone (213) 674-6804 TLX 182320

TAPES

VIDEO CASSETTES MADE IN U.S.A.
VHS T-120's
$11.25
ANDOL AUDIO PRODUCTS, INC.
Toll free: (800) 221-6578
NY Res: (212) 435-7302 Collect

PROFESSIONAL BLANK TAPE
TDK BASF
MEMOREX
Custom Cut 8 Track and cassettes 90 different lengths in one minute increments Prices start at 85
- 8-T & Cass Duplicators
- Low cost Shrink Wrapper
- Tape Players & Recorders
- Recording Supplies

CALL TOLL FREE
1 (800) 237-2532
In Illinois (312) 595-8442
BAZZY ELECTRONICS CORP
3010 Arthur • Rolling Meadows, Illinois 60008
Master Card & Visa Welcome

KOALA RECORD COMPANY
8-track and cassette tapes, wide selection of your favorite popular artist. Rock, C&W, Soul, etc
Economical prices. Call or write Lisa for free catalog
(918) 664-6411
KOALA RECORD CO.
5136 So. 66th E. Ave
Tulsa, Ok. 74145

PROTECT YOUR MERCHANDISE
CASSETTE SECURITY DEVICE
Display cassettes in your record/tape store display safely
SIMPLE • ECONOMICAL • REUSABLE
For free sample & pricing contact
C & D Special Products
306 Sequoya Dr., Hopkinsville, KY 42240
(502) 885-8698

BUDGET SPANISH 8 TRACK TAPES
ROYSALES COMPANY
BX 1553, BROWNWOOD, TX 76801
Large Selection • Popular Artists
Very Competitive Prices
Call or write for free catalog
(915) 646-5287
Member NARM

8 Track & Cassette Blanks
1 min to 45 min 90¢
46-65 min $1.00
66 min to 90 min $1.10
91min-2-4hr video tapes $11.25
Cassettes—Wide Price Range
Professional Duplicators for specialty Cassette duplication available
ANDOL AUDIO PRODUCTS, INC.
8212 18th Ave., Brooklyn, NY 11219
Toll Free 800-221-6578
NY Res. (212) 435-7322

OPEN BANK AMERICARD/MASTER CHARGE AMEX
used once, unspoiled, (unused)? 1000 or 2400—30 Blank for Phone Orders Only! Basic 1000 pcs $12.00 each. Sample: next $1.00 AUDIO TAPES, Box 9004 F Alexandria, VA 22306

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING
45-AND LP
COLORED VINYL
SPECIAL PACKAGING
TAPE TO WORK
FAST TURNAROUND
Call Jerry Ross for quotes
Peter Pan INDUSTRIES
(201) 344-4214

HOTLINE FOR PLACING YOUR CLASSIFIED AD
Just Dial
800-223-7524
Ask for JEFF SERRETTE
(IN N.Y. STATE (212) 764-7388)
Hot line is for text personal service placing Classified Ads only. For other business call the regional office nearest you

VIDEO CASSETTES & TAPES

35MM FULL LENGTH FEATURES ON VIDEO CASSETTES
Adult and all other ratings on Betamax and VHS formats FACTORY DIRECT
Call Toll Free 1-800-421-4133
Calif residents (213) 452-6010
TRI DISTRIBUTORS
1843 Mc. Cher-Mae Ave
Hollywood, Calif. 90068
Credit Cards Accepted

DON'T PAY MORE!!
Billboard's Video Cassette Tape 40hr Blank—Immediate Delivery—Lowest Prices Only 8 Beta Formats Available Call Southwest Leading Video Distributor TOL-FREE
1-800-327-7826 Telex: 51-6736NALA
(In Fla. Call Collect 305-862-0106)
VWI Distributors Inc

STORE FOR SALE

RACKS FOR 3 RECORD SHOPS
1800-2000 SQ FT STORES ALBUMS, TAPES, ACCESSORIES AND COUNTERS, 40' BRACKETS AND GLASS SHELVING, ETC. WALNUT AND ORANGE MANUFACTURER - DISPLAY FIXTURES LIKE NEW
Call after 6 p.m.
1-615-522-2514
KNOXVILLE, TN

REAL ESTATE

3 LEVEL CONDIMINIUM
Set in unique village charm—all amenities—11 rooms, 2-car garage, private deck, patio, swimming pool, jacuzzi, fireplace and more
$125,000
Buy before price increase. Financing arranged. Call:
SCOTTIE HASKELL
(213) 783-6957

ROOM FOR RECORDING STUDIO, BRAND New 4,000 sq. ft. lease near Sunset Strip. Partner Venue, GWC Beatrice John Parks Tim (213) 798-2400

GOLDEN OLDIES

CHUCK BUELLS SUPER GOLD
A weekly 3-hour program of America's favorite past hits
Programmers agree SUPER GOLD is the best show of its kind
For a demo, rate, and availability in your market, call (213) 506-9001 or write
TIMBERLINE PRODUCTIONS
Box 9541, South Station,
Denver, Colo. 80209

BEST SELECTION OF OLDIES IN THE U.S. Radio Station Write or call for free list (916) 345-5413, Gold Vault, Box 202, Dobbins, Ca. 95677

ANNOUNCEMENTS

L.P. 3x45 is HARD TO GET ITEMS
SHANES RECORD FINDING SERVICE
YOU WANT IT?—CALL US!
Send Requests Plus 3-184 Stamps for Catalog
SHANE—P.O. Box 8314
Van Nuys, Ca. 91409
(213) 873-4239

COMEDY MATERIAL

PROFESSIONAL COMEDY MATERIAL
(The Service of the Stars Since 1940)
"THE COMEDIAN"
The Original Monthly Service
12 available issues $75 3 Sample issues $25
"How To Master the Ceremonies" $20
Anniversary Issue $50
35 "FUN-MASTER" Gag Files-all different $150
BILLY GLASON
200 W 54th St NYC 10019

DEEJAY SPECIALS' MONTHLY GAGLETter! Individualized Service! We have it all FREE information package PETER PATTER, PO Box 402-B, Pinedale CA 93650

FREE SAMPLE! RADIO COMEDY MAterial at its best. Write on station letterhead to Contemporary Comedy, 5804 A Twineing, Dallas, TX 75227

FREE SAMPLE ISSUE OF RADIO'S MOST popular humor service! Write on station letterhead to O'Liners, 1448-H W San Bruno, Fresno, California 93711 (209) 431-1502

NOT COMEDY CURRENT ARTIST BIO'S, daily calendar, much more for working pros! Free issue Galaxy, Box 20093 A, Long Beach, CA 90801 (213) 436-0602

DISTRIBUTING SERVICES

RECORDING TAPE & ACCESSORIES
24 HR FREIGHT-PAID SERVICE
Largest Selection at Lowest Cost Anywhere
MAXELL • MEMOREX • SCOTCH • TDK • SONY • DURACELL • WATTS • DISCWASHER • SOUND GUARD • SHURE • PICKERING • AUDIO TECHNICA • RECOTON • EVEREADY • VID TAPE • SAVOY • AMPEX • TRACS • FUJI
SEND FOR FREE CATALOG
A.I. ROSENTHAL ASSOCIATES
Dept. A, 1035 Louis Dr., Warminster, Pa 18974
DEALERS ONLY (215) 441 8900

ALL $8.98 LPS & TAPES
$5.36
with EOMVDC
Top 1000 list updated weekly Write
TOBISCO
6144 Highway, 290 West
Austin, TX 78735

EXPORT ONLY
All brands phonograph records and prerecorded audio and video tapes (NTSC and PAL) Also largest selection of attractive close-out offers 33 years of specialized service to record and tape importers throughout the world Overseas dealers and distributors only
ALBERT SCHULTZ, INC
116 W 14th St., N Y, NY 10011
(212) 924-1122
Cable ALBYREP Telex: 236569

RECORDS, CARTRIDGES, CASSETTES FOR EXPORT
ALL LABELS—REGULAR AND CLOSE OUTS Nearly 30 years serving importers with consolidation and personalized attention
DARO EXPORTS, LTD.
1468 Coney Island Ave.
Brooklyn, N Y 11230
Cables: Expodaro

MUSIC

LET ALL HEAR YOU—COMPOSERS, PERformers, Promoters. Record complete performances of your musical shows. I will release them on cassettes. Demos appraised free. Paul, Box 2114B, Hull, Canada J8X 3Z4

SONGWRITERS NEED HELP? CO-WRITE 50-50 basis with Will Gentry Share $20,000 possible royalties. Send lyrics to Nashville Co-Writers, Studio 2, Box 22375, Nashville, TN 37202

BOOKING

PRODUCERS/MANAGERS
Reggae, Rock, Calypso
The two leading bands of the Virgin Islands will be touring the East Coast
For booking call manager
ANDRES AQUINO
(203) 852-1475
Mon.-Fri., 2-5 P.M.

PROVEN METHOD FOR SUCCESSFULLY booking ANY act, without an agent Send $4.95 for "How To-Book Your Act" to Natural Acts Unlimited, Box 162, Skippack, Pennsylvania 19474

BUSINESS OPPORTUNITIES

FOR SALE
SOUND RECORDING STUDIO
The ultimate in sound equipment LA's most in demand by Industries biggest artists Purchase Price less than replacement value Call
Walter Rogers, Broker
213-986-3700

WANT YOUR OWN RADIO STATION? INvestment/experience unnecessary You or others operate Complete details FREE! "Broadcasting" Box 130-B1 Paradise, CA 95969

Critic Earns Ph.D. In Jazz

PARIS—Doctor of Jazz is a genuine university diploma granted by Sorbonne, the Paris university Lucien Malson, regarded as the leading French jazz critic, has become the one-and-only holder of the honor so far

While doctors of music abound, Malson gained his doctorate in jazz by presenting a thesis on Afro-American music to a jury of academics and philosophers

For five hours the jury questioned him, in public, as he talked of Stan Getz, Coleman Hawkins and many others. As in all such doctorate examinations there was no visual or audio musical back-up.

Malson is himself a professor of social psychology, but best-knuwn as a writer on jazz.

HELP WANTED

Vice-President/International Talent Development Acquisition of new talent, both domestic and international for the entertainment (music) industry Contact evaluation and review of the work of perspective performers and determination of potential for success Locating proper market for performers based on style and appeal Negotiating managment contracts Requires approximately 25% travel outside U S flexibility to scout talent approximately 4 nightssweek including Friday and Saturday expertise and in-depth knowledge of the U S and European music industries (specifically in the United Kingdom) proven track record and at least 5 years of experience in successful international talent development 48 hours-week (11am-7pm M-F plus nights) $26 000-year Send resumes to
Mr. Frank Bruer
Frank N Andy Corporation
641 Lexington Avenue
New York, New York

POSITIONS WANTED

A WELL KNOWN SUCCESSFUL AND young Brazilian arranger, conductor keyboard performer, producer and songwriter, with 16 years of studio experience, is looking for an opportunity to work in the USA or Europe. Very experienced in working with young recording artists Knowledge of American and International pop music scene thoroughly Awarded the "Best Record Producer" offered by the Brazilian press in 1979 Author of 3 top hits that made Number One Producer, composer and arranger of Brazil's best-selling song over the last ten years. Has worked mostly for EMI Polydor CBS RCA and Philips Records, as arranger responsible for the success of tens of top artists Can develop a similar musical work to that of Brazilian Eumir Deodato Very experienced as a jingle composer and synthesizer musician Excellent personal references in the USA and Germany Resume and K7 demo available Please reply to HUGO BELARDI, Estrada da Barra 1006 bloco 1 apto 202, Rio de Janeiro Brazil, CEP 22600 Telephone 399 1543

MISCELLANEOUS

MAKE FRIENDS WORLDWIDE THROUGH international correspondence Details and sample photos free! Hermes-Verlag, Box 110660/BB, Berlin, W Germany

TALENT FOR SALE
PROFESSIONAL SERVICES
HELP WANTED TAPES
the Marketplace is open and your best buy is BILLBOARD
CLASSIFIED PROFITABLE ADS
Something to sell or something to tell, your message gets to over 200,000 readers weekly
Don't Miss Another Week!!!
CALL Jeff Serrette (TOLL FREE)
800/223-7524
NOW to place your ad

INCLUDING BEBOP TRIBUTE

Fall Sees Festival Activity In Chicago

• *Continued from page 53*

free to the public. Though a $25 donation will reserve seating near the outdoor stage, the $200,000 budget for the event was raised mostly through corporate grants and ad booklet sales.

Bluesman Muddy Waters and pianist Billy Taylor's trio perform Aug 1; vocalist Betty Carter and drummer Art Blakey with his Jazz Messengers star Aug. 2; vocalist Sarah Vaughan is featured Aug 8; Woody Herman's orchestra and pianist Dorothy Donegan are billed Aug 9; Count Basie and his orchestra and drummer Roy Haynes' ensembles appear Aug. 14; blues pianist Little Brother Montgomery and the late Red Saunders' orchestra top an all-Chicago-talent program Aug 15; and trumpeter Dizzy Gillespie and tenor saxophonist Bud Freeman with their respective bands climax the fest Aug. 16.

Gillespie, who, along with others, developed the virtuoso instrumental style called bebop in the 1940s, will appear during Charlie Parker Month at Joe Segal's Jazz Showcase Local promoter Segal's lengthy career, which has often seemed like an endurance-testing hard luck story, was inspired by Parker's music An early 1950s' publicity photo of the late saxophonist, in fact, beams down upon Segal's weekend concerts, located since June 1980 in the gold-flocked ballroom of the Blackstone Hotel.

For the 26th consecutive August, Segal honors Parker by programming bebop-related jazz players Taking advantage of the Coalition test bookings, Segal will feature Blakey's Jazz Messengers and drummer Haynes as well as Gillespie However, he is himself bringing in trumpeters Art Farmer and Chet Baker to work with pianist Barry Harris and alto saxist Charles McPherson (Aug 7-9), the Heath Brothers with pianist Stanley Cowell (Aug. 14-15), trumpeter Harry "Sweets" Edison and tenorist Eddie "Lockjaw" Davis billed opposite guitarist Tal Farlow (Aug. 21-23), and tenor saxophonist Dexter Gordon's quartet (Aug. 28-30).

The programming of the 1981 Chicago Jazz Festival, coordinated by the non-profit Jazz Institute of Chicago, emphasizes jazz musicians who have a significant relationship with the city, as well as the music of jazz's two great orchestra leaders, Count Basie and the late Duke Ellington. Over 40 acts appear during the seven-night free festival, Sept. 1-7 in Grant Park.

Saxophonist and electronic innovator Eddie Harris is top billed on the opening Tuesday night, for a program comprising trumpeter Doc Cheatham's Chicago Swing All-Stars, Vandy Harris' avant-garde big band, Stu Katz-Willie Pickens duo pianos, and the Eldee Young-Red Holt Reunion.

Sun Ra and his Omniuniverse Arkestra, Carmen McRae, Herbie Hancock's quartet, Fenton Robinson's blues band and the Hot Three (Kenny Davern, Art Hodes, and Don DeMicheal) perform Wednesday. Thursday night is a tribute to the late Chicago public school music educator Captain Walter Dyett, featuring many of his former students, including tenor saxophonists Johnny Griffin, Clifford Jordan and Von Freeman.

Ella Fitzgerald, Clark Terry, Louis Bellson and Archie Shepp will concentrate on Duke Ellington's music for the Friday program, in some sets backed up by the local Jazz Members big band playing transcribed Ellington arrangements Organist Jimmy Smith re-assembles some of his 1960s sidemen, including saxophonists Lou Donaldson and Junior Cook and trumpeter Bill Hardman, on Saturday night. Sunday's tribute to the music of Count Basie will survey the history of his big band by featuring long time Basie associates (Joe Williams, Helen Humes, Buddy Tate, Earl Warren and Joe Newman among them) as well as his current orchestra.

On Labor Day (Sept. 7), the 1981 Chicago Jazz Festival ends with a Latin jazz orchestra led by Eddie Palmieri, plus combos led by Illinois Jacquet and Slam Stewart, and drummer Jack DeJohnette.

Billboard RADIO-TV JOB MART
PAYMENT MUST ACCOMPANY THE ORDER
Rates
POSITIONS WANTED 40¢ per word per insertion—$10.00 minimum
$20.00 per column inch per insertion
POSITIONS OPEN 70¢ per word per insertion—$14.00 minimum
$40.00 per column inch per insertion
BOX NUMBERS $2.00 per issue for handling & postage Audio or video tapes transcriptions, films or VTR's cannot be forwarded Suggestion arrange for follow-up directly when replying
Send money and advertising copy to Radio-TV Job Mart, Billboard 1515 Broadway, N Y 10036

POSITIONS OPEN

WMZQ in Washington, D C is looking for a Promotion Director Salary is negotiable Person should have experience in radio promotion, preferably Country Contact Gil Rozzo General Manager (202) 462-6418 WMZQ is an equal opportunity employer

POSITIONS WANTED

PLAY BY PLAY SPORTSCASTER
Jock available August 1st Play by Play on audition tape Hockey too (919) 396-4181.
LARRY KINCAID
515 School Rd., Fayetteville, N C 28307

EXPERIENCED RADIO PLAY BY PLAY man seeks college football and basketball position for past season Contact Box 7428 Billboard Publ., Inc 1515 Broadway, New York N Y 10036 or call Pat at (206) 538-0338

Slater For Breeden At No. Texas State

LOS ANGELES—Pianist, composer and jazz educator K Neil Slater is being tapped to replace Leon Breeden as head of the North Texas State Univ. jazz studies program

Slater, director of the jazz education department at the Univ of Bridgeport, will take over from the retiring Breeden in mid-August, who departs the Denton, Tex campus post after 22 years at the helm of its highly regarded curriculum

Slater, a Pittsburgh native, has performed with a number of musical ensembles and orchestras including the Stan Kenton orchestra, with which Slater was associated via that outfit's summer jazz clinics.

Billboard Photo By Arnold Jay Smith
COLEMAN CONTEMPLATES—Jazz saxophonist Ornette Coleman appears in a pensive mood as he prepares for a series of concerts at Joe Papp's Public Theatre, New York. Jazz At The Public Theatre was offered as one of the alternatives to the Kool Jazz Festival, and ran concurrently with that program.

Mixed Menu At Northsea

• *Continued from page 53*

guests James Moody and Milt Jackson and a memurable tribute to Lionel Hampton featuring Milt Jackson, tenor stars Illinois Jacquet and Arnett Cobb, Dizzy Gillespie and, making an unscheduled appearance, pianist Monty Alexander. Also notable were two virtuoso performances by Oscar Peterson with fellow Canadian Terry Clarke on drums and the ever phenomenal Niels-Henning Orsted-Pedersen on bass. Oscar Peterson's trio was given a standing ovation.

In the vocal department there were commanding contributions from James Brown, Sarah Vaughan, Al Jarreau and the consistently musicianly Mel Torme who was favored with the brilliant support of the big band of Avro Television Co. led by Tony Nolte.

Ernestine Anderson appearing with the Monty Alexander Quintet was also impressive, particularly on the infectiously swinging Fats Domino tune, "I'm Walkin'."

For exemplary hard swinging small combo jazz, the Heath Bros., Red Rodney and Ira Sullivan with the Cedar Walton Trio and the Toshiko Akiyoshi/Lew Tabackin Quartet, could not be faulted

But the outstanding set of the festival for many was that played by the quartet of Herbie Hancock with Ron Carter on bass, Tony Williams on drums, and the much acclaimed 19-year old trumpet star from New Orleans, Wynton Marsalis, already being tagged as the new Miles Davis. For controlled power and supreme musicianship the Hancock quartet performance of modern jazz classics like "Nefertiti," "Round Midnight" and "Well You Needn't" was matchless. Among newcomers to the festival who made a significant impression were Brazilian harmonica wizard Mauricio Einhorn, Swedish group Salamander and the distinctive, Washington-based singer-pianist Shirley Horn.

Other features of the festival included a number of free concerts and jam sessions, a daily presentation of jazz films and video tapes and a shopping arcade of jazz books and record stalls.

Coming OCTOBER 24th.

SPOTLIGHT ON LATIN AMERICA

ARGENTINA
BOLIVIA
BRAZIL
COLOMBIA
THE CARIBBEAN
CENTRAL AMERICA
CHILE
SPAIN

ECUADOR
MEXICO
PORTUGAL
PARAGUAY
PERU
TRINIDAD
URUGUAY
USA
VENEZUELA

. . . A dual Special Editorial Section, published simultaneously in

Billboard and Billboard EN ESPAÑOL

Make your marketing message part of this powerful editorial package—one that will be read thoroughly in both English and Spanish—A major industry marketing tool that will be kept and referred to throughout the year, in all corners of the worldwide marketplace.

- **An extraordinary opportunity** to tap into the world-wide interest centered around the booming, billion-dollar Spanish-language music and recording market.
- **A chance to reach over 220,000** readers and buying influences active in all areas of the music/recording business around the globe . . . in English and Spanish.
- **A unique editorial package** reporting on the current state of the market in all key aspects: statistical analysis; market profiles; musical trends; latest technology; radio and TV; publishing; leading artists; the companies and the events that move the market.
- **Special preview report** on the XII Congress of FLAPF (The Congress of Latin American Record & Tape Assocations) being held in Acapulco, Mexico in October. **BONUS DISTRIBUTION TO FLAPF MEMBERS ATTENDING THE CONGRESS!**
- **Special, reduced advertising rate.** Combined, greatly reduced advertising rate for this joint special only (all ads must appear in both sections).

ISSUE DATES:
Billboard in English—October 24, 1981
Billboard en Español—October, 1981

CLOSING DATE FOR BOTH PUBLICATIONS:

SEPTEMBER 1, 1981

FOR ADDITIONAL INFORMATION CONTACT:

In New York (212) 764-7300 • In Los Angeles (213) 273-7040

Christine Budzinoski
1515 Broadway
New York, NY 10036
Tel. (212) 764 7313

José M. Vias Jr.
P.O. Box 490357
Key Biscayne, FL 33149
United States
Tel. (305) 361 3276

Rafael Revert
Gran Via 32
Madrid 13 Spain
Tel 232 8000

Marv Fisher
Presidente Masaryk 350 202
Mexico, D.F.
Tel 531 3907

Humberto Quotero
Mexico, D.F.
Tel 536 5355

Lee Zhito, Publisher of Billboard and Marv Fisher, Latin American Coordinator, will visit Latin America in the months of July and August.

Copyrighted material

Royal Wedding May Help Boost Number Of U.K. VCRs To 1.5M

By NICK ROBERTSHAW

LONDON—Although one-in-10 Britons are on the dole, the British public is turning to home video in unprecedented numbers, and maybe that's why. In any event this year's growth in the fledgling U.K. industry will outstrip even the West German and U.S. markets, with VCR population expected to rocket from 600,000 to something approaching 1.5 million. Of course, the Royal Wedding has something to do with it.

All this activity comes despite a chronic shortage in supplies, particularly of the Japanese-manufactured VHS machines that dominate U.K. sales and rental. A Customs job action is delaying what hardware does arrive. Instead of regular monthly deliveries, companies are forced to make do with a trickle of product barely adequate to meet demand.

Rental shops in many areas have long waiting lists, and their parent companies are cutting back on advertising. Radio Rentals' commercial director Ralph Robertson says his firm is flying in VCRs from Japan by jumbo jet to try to keep up with rental requests. "It's a very expensive operation," he says, "but a very necessary one."

According to Bryan Quilter of the National Television Rental Assn.'s council, as many as 750,000 VCRs may be installed this year. But without the shortages, he says, that figure would have been nearly one million, 60% of them rented.

In part, the astonishing buoyancy of the video market is due to steadily falling prices. Some machines cost $200 less than a year ago and rental charges have in some cases been cut by $5 a month. But a major cause is certainly the Royal Wedding, the media event of the year and an occasion tailor made for video buffs.

Between them, the BBC and ITV will deploy more than 100 cameras to cover the ceremony for a worldwide audience of 500 million viewers. It's estimated that upwards of 500,000 VCR owners in Britain will be taping the broadcasts for their video scrapbooks.

But the sales potential of pre-recorded material in this material is still uncertain. As Steve Webber of VCL observes: "It's the sort of product that ought to sell millions but probably won't." Nevertheless, software companies have lost no time exploiting the opportunity.

Michael Barratt Home Video released a program called "The Story of Prince Charles and Lady Diana" in May. Retailing at $55, it shot straight into the video top 10. Significantly, though the program itself was only one hour long, it was sold on a three-hour tape so that purchasers could add on their own off-air recording of the wedding.

UPITN has released "Prince Charles: A Royal Portrait," World Of Video 2000 has a 30-minute souvenir program titled "The Souvenir Video Guide to Royal London," and several accessory manufacturers have come up with special souvenir cases for your Royal Wedding tape.

The four companies manufacturing Philips' V2000 machines (Pye, ITT, Grundig and Philips), are spending $1 million on a joint promotion campaign designed to peak on Wedding Day.

"If you rent the latest 2020 recorder before July 29," runs the copy, "you're going to be able to relive the magic of the occasion time and time again." And, it points out: "What is more, because the Philips system uses the revolutionary 8-hour flip-over cassette, you'll be able to capture the whole historic day on a single tape."

There are no limitations on filming or taping outside St. Paul's Cathedral, but only the BBC and Thames TV have permission to put cameras inside. The BBC is frantically trying to resolve rights issues with the unions in time to benefit from the resulting videogram potential, but Thames is already set to go. Artwork has been prepared, copying time booked, and editing will start the moment the broadcast finishes. It's hoped Thorn-EMI will be distributing the finished product within three days of the event. The title, simply enough, will be "The Royal Wedding."

VELDT SHOW—That's Tim Reid, known as Venus Flytrap on American television's "WKRP In Cincinnati" in the announcers booth during an interview on South Africa's Channel 702 with air personality Frank Sanders. Remote broadcast was part of a local festival. Howard Hessemen, who plays Dr. Johnny Fever on "WKRP," was also on hand for the event, as part of an international promo tour.

CHEAP IMPORTS *U.S.-Generated Cut-Outs Spur Duty Tax Request In Finland*

HELSINKI—Cheap imports, particularly from the U.S., are causing growing concern to the record industry in Finland, so much so that the local branch of the International Federation of Producers of Phonograms and Videograms is now lobbying the government for a protectionist duty on cutouts.

Arto Alaspaa, chief of the national IFPI group, says: "Cutout product from the States threatens the production of Finnish disks and makes it very difficult to set price levels that take account of cost increases and contractual obligations in the normal way.

"Finland is not the only country where cutouts are a problem, but their share of the total market is bigger here than elsewhere. License agreements with foreign producers have become financial burdens, because of the purchase guarantees (and) increasing royalties and license fees, while very frequently fresh cutout products are competing with the standard price products of the license importers."

To some extent, the Finnish market has been a victim of its own success. During the '70s, sales increased tenfold, attracting the interest of companies outside the industry.

Alaspaa explains: "Big discount markets and retail chains started to import phonograms themselves, and lately such cheap imports have increased more than license imports, so that the record companies' share of the total import market has steadily diminished. At the beginning of the '70s, it was 80-90%; by 1978, it was 52%, and in 1980, it was only 38%.

"From 1978 to 1980, the percentage of the imports originating from the U.S. grew from 24% to 52%, and over the same period, despite inflation, the average prices actually fell by nearly 20%. It's obvious that under these circumstances our chances of maintaining production capacity and full employment for writers and artists are going to be reduced."

Hopes for a remedy rest on the Dumping Code that forms part of the General Agreement on Tariffs and Trade (GATT). It allows governments to take measures to prevent imports of dumped products when they can be shown to "injure" domestic production. To qualify as "dumped," imports have to be introduced into another market at less than their retail price in the exporting country.

At the end of last year, the Finnish national group of IFPI accordingly petitioned the Ministry of Finance to investigate whether a protectional import duty on cutouts might be imposed. The petition has been forwarded to customs' authorities for further examination.

As soon as it's decided the imports are dumped, an import duty can be imposed, which would correspond to the difference between the export price and the normal price in the exporting country, and be paid at the point of customs clearance.

Austria's Top 10 Singles Featured In Vid Promos

VIENNA—Around 30 major record retail outlets in Austria are currently involved in a scheme whereby the top 10 singles are featured in an in-store video display, out once a month and running 20 minutes.

It's the brainchild of Jamaican-born Lance Lumsden, manager of a stable of local artists and compiler of the weekly chart in the biggest Austrian newspaper "Neue Kronen Zeitung."

Says Lumsden: "We're sticking to a monthly package for the time being but hopefully we'll go fortnightly towards the end of September. The cassettes are in VHS, Beta and Video 2000 and we're banking on the latter for biggest success in future because Philips has the special equipment needed for in-store video."

Lumsden believes around 350 dealers all over Austria will eventually use his "video charts," which are on cassettes rented for $60 a month.

"The record industry is invited to advertise on the cassettes, and space has already been booked by K-tel."

Peter Winkler, general manager of one retail chain, sees the "video chart" as an interesting development but adds: "Constant daily showing of the tape could, in the end, drive the shop assistants crazy. Maybe the monitor should be sited in shop windows to attract passers-by."

Plan Cochran Film

LONDON—The Go Video independent video distribution company here is to produce a full-length film about Eddie Cochran, the rock singer who died in a car crash in the U.K. 21 years ago. The movie will be shot in the U.S., with two months on location in Oklahoma.

SAYS IFPI

U.K. Green Paper Is 'Disappointing'

• *Continued from page 1*

also receiving a positive response in other countries.

"Throughout, the paper regards such a payment as a compensation for lost sales of records. In doing so, it takes no account of the fact that private copying involves the use of various copyrights in a sound recording, for which use a proper remuneration should be paid."

Reasons for rejection also included economic implications of higher prices and the fact that part of the money would be collected abroad. IFPI asks the government to consider the implications for the record industry, for composers and musicians and others who make up and depend on the music industry.

"The Green Paper foresees a possible situation where the main revenue for the industry will come from broadcasting and public performance of its recordings. This would mean the end of the industry as presently constituted, with disastrous consequences for all employed in it and, as the Whitford Committee said earlier, to the ultimate detriment of the whole community.

"As far as revenue going abroad is concerned, foreign record companies employ many thousands of people in recording and manufacturing in the U.K. By contrast, 85% of blank tape is imported. The U.K. exports far more music than it imports and the music industry makes a substantial contribution to the balance of payments."

The Green Paper also recommends abolition of the statutory recording license. Says IFPI: "This would be a most retrograde step. It has served the industry well since 1911 and the Whitford Committee recommended its retention. It is perhaps no coincidence that a statutory license system operates in three of the largest record-producing countries in the world. The U.S., Japan and the U.S."

IFPI also "regrets" the Green Paper decision not to support comprehensive national archives of sound and audio-visual recordings. "This shows the U.K. government has not understood the cultural value of these media, nor their importance as historical records of national cultural development."

But, searching diligently, IFPI has found some "good things" in the paper.

It welcomes legislation to grant producers of phonograms a right to control the diffusion by cable of their sound recordings, which it calls "a high priority" for the industry because of rapid technological developments.

It supports the intention to strengthen presumptions of title in copyright proceedings; to include sound recordings in the list of goods which may be notified to the commissioners of customs and excise for an importation prohibition, to make possession of an infringing copy in the course of trade a criminal offence, and to increase penalties for copyright infringement.

Also favored is the government's "showing it is sensitive to the needs for a European Communities approach to copyright protection problems, and IFPI welcomes the proposal to set the term of 50 years."

But "disappointing" is the key verdict, and it is the mildest of all verdicts within the U.K. industry right now.

European Explosion

• *Continued from page 32*

"brutalizing" video material caused a national storm first in Sweden, where a petition against it carried more than 13,000 prominent names. Now Finnish government departments are pondering some of the product with an eye to law revision. A group of some 450 members of the Assn. of Finnish TV and Radio Retailers have decided not to stock what they brand "anti-human" material.

But this is a problem common to all Scandinavian areas and the hope is that new laws would cover all Nordic countries.

Video is a key part of the future in Denmark, certainly. New companies to cope are being set up, though overall the industry has suffered from a lack of both hardware and software.

Still, Magnetic Video is represented by ABCollection which has growing sales in this country. The Swedish conglomerate Esselte is now into the Danish marketplace and represents the mighty CIC video section nationally.

As a summary of the growing video scene in Denmark, Sony is strongest in the Beta system, and Akai, Hitachi, Telefunken, Panasonic and JVC score high marks. Danish radio and tv manufacturer Bang and Olufsen has launched its videotaperecorder, a new design—and the Philips-Grundig Video 2000 system.

Many Danes will stick with Bang and Olufsen, and Philips, which together have around 70% of the color television market. And today Danish importers of video hardware can sell all the units they bring into the country.

In Norway, the video prospects are given a tremendous fillip because there's only one tv network, government-owned, and with a policy on programming which is seen as away from general public taste. Video is new to this territory, but there are still some 30 specialist shops, with software stocked in all kinds of retail outlets. Demand, at software and hardware levels, far outstrips supply.

Norway has firm laws on pornography and violence on film and this creates problems, along with the universal ones of copyrights and licensing. Meanwhile, a feature length videocassette in Norway is expensive, costing around $100-$130, with blank tape selling in the $30-$40 area. Renting or exchanging is most popular but the authorities find they're losing tax income through that, so there will be new laws in this field, too.

In 1979, in Norway, around 3,500 videorecorders were sold and the figure now is 14,000 for 1980, with 25,000 projected for this year, and around 55,000 as a guestimate for 1983. VHS has 55% of the market, Beta 30% and Philips 2000 some 15%. The latter is the newest introduction and progress so far has been good, despite the Japanese-produced hold on the market.

In video piracy terms, not much is going on though there are sporadic court cases on the way.

Parallel importing could later be a problem but the whole software scene in Norway is "loose." As long as rights are paid, the basic law is that you can buy from whoever is willing to supply.

There's more control on the hardware side. Authorization to sell video equipment has to come from the Radio and TV Assn. Sales assist-

(Continued on page 61)

IN BRITISH 'CLUB' PLAN

Vid Chains Renting Cassettes

LONDON—In what is seen here as a significant move in the video software industry, a group of High Street retail chains are going into the videocassette rental business, using a scheme tailored for them by Record Merchandisers, a leading rackjobber.

Initially, the plan is set for around 40 outlets, picked from such massive chains as Littlewoods, Co-Operative, Martins the Newsagent, plus Top Man Fashion.

A number of independent outlets are also joining the scheme, and it's estimated there will be at least 150 stores involved by the end of the year.

Interested customers will be issued a membership card and asked for a one-time payment of roughly $50 for enlistment in a video club. The fee is refundable in full if the consumer wants to pull out.

Members will be entitled to rent one tape at a time, though provision is being made for multiple rentals. The Record Merchandisers' scheme allows for rental by non-members on payment of a $60 per tape deposit.

Rental periods will be 24 hours, three days or one week. Top standard charge is $14 for the one week "loan."

Various refinements of the basic plan have been made to suit individual retail chains. The key aim is to do away with diverse, complicated and time-wasting routines for ordering stock and accounting for royalties. This burden will be transferred to RM's new IBM System 38 computer.

Hasan Akhtar, managing director of RM, says: "We are having our sales representatives call twice a week initially on each store, ensuring a smooth introduction to video rental. We've approached our plan from the retailer's point of view.

"There are some schemes already in the marketplace, mostly based on individual manufacturers' conflicting requirements. But if dealers are to profit from the enormous growth predicted in the videocassette rental market, it is vital they get a simple industry-wide scheme which still enables them to operate their own video clubs and so promote consumer loyalty."

The scheme covers, initially, 50 best-seller titles in VHS and Beta. All rental stock in the outlets remains the property of RM and is supplied free.

Record Merchandisers has been in the music business for 15 years and dipped into video earlier this year by setting up a new division to supply videocassettes for public sale.

U.K. Vidrecorder Sales Reported Up

LONDON—Because of slow downs by some customs and excise staff, the usual detailed quarterly statistics on television, audio and video hardware sales to the U.K. market aren't available, but bare bones data suggest a massive upturn in videorecorder sales compared with 1980.

In the first quarter this year, deliveries were 190% up on the January-March period of 1980. However, this is 14% down on the fourth quarter of 1980, which includes what is regarded as the peak trading season for hardware.

The British Radio and Electronic Equipment Manufacturers' Assn. (BREMA) explains: "Though we can't establish the actual size of deliveries, a shortage of product was experienced by the trade in the first quarter and distributor stocks were probably down to the level of mid-1980."

The situation, says BREMA, improved in the second quarter.

Indications from trade sources suggest that hi fi console deliveries were 13% lower in the first quarter than in the same period of 1980. U.K.-made color televisions, however, rose by 14% compared with January-March last year.

And, says BREMA, "The trend towards screen sizes of 16-inches and under continued with an increase of 53% over the previous year."

FOR IMAGE PROJECT

Video Leader Predicting Industry-Wide Ad Crusade

By PETER JONES

LONDON—While the record industry awaits comments and recommendations from a top advertising agency on the best ways to improve its image and its efficiency (Billboard, June 27, 1981), one long-term leader of the U.K. record retail trade is betting the research will point to an idea introduced 10 years ago.

That's for a jointly financed advertising campaign, says Harry Tipple, chairman of the Record And Video Retailers' Assn. here.

He told delegates at the annual meeting of the Music Trades Assn.: "We don't know what the market research by the Saatchi and Saatchi agency will come up with. But it would be ironic if it did come up with the very same idea that the then Gramophone Record Retailers' Committee put forward a decade ago."

Tipple has attended meetings of the British Phonographic Industry's "industry profile" committee and says: "The cooperation between BPI and ourselves is a step in the right direction. Any move that brings back lost customers has to be a good idea."

Final recommendations from the agency research on record industry image-building should be ready in a few weeks.

Tipple commended record companies, notably CBS, for repricing strategies and the general dropping of the price of catalog albums.

"They've seen the wisdom of making saleable back catalog available to trade and consumer at a price that is acceptable. It's long been the opinion of dealers that reducing the price of new records while expecting customers to pay higher prices for older back catalog was and remains the wrong way to run the record business."

Tipple emphasized RAVRO's aim to serve the growing video trade as well as the established record and tape industry, but added: "On the video front, it does look now as if we were overly optimistic in believing we could solve the contractual problems and produce an acceptable document for everybody in a short period of time.

"But it's a matter of fact that since we involved ourselves in this matter, as dealers, there have been significant changes in several contracts. We take the greater part of the credit for that."

CBS Tops In Holland

AMSTERDAM—While accurate figures are not yet prepared, there's a feeling of pessimism over likely turnover statistics within the record industry for the second quarter, April-June, of 1981.

Some insiders are anticipating a downturn of maybe 15% in unit terms on the previous year.

But in a statistical chart survey here, CBS comes out as the top record company in this three-month period with 14 singles in the Dutch top 40, representing a 16.8% share on a place-by-place basis.

Ariola also had 14 titles in the chart, but represented only a 12.9% share. RCA came third, with five singles listed, or 11.1% on a chart position analysis.

EMI, in the second quarter, was top album company, with 12 albums listed in the Top 50, or 13.1% of total chart potential. WEA was nicked for top place with 12 albums, but a 13% share. Third was Ariola, with 10 albums, or 12.7%.

Virgin Starts U.K. Magazine Named Event

LONDON—The expansionist schedule of Richard Branson, chairman of the Virgin group of companies, which recently has included moves to nightclub ownership, record retail partnerships and a firm bid for Charisma Records, now involves a new magazine, Event.

He describes the publication as "a comprehensive but critical London information magazine covering all aspects of the entertainment and public services."

Branson, who started in business 12 years ago as publisher of the national magazine Student, has appointed two co-editors of Event. They are Al Clark, former journalist, Virgin Records director and editor of Virgin's Rock Year Book, and Pearce Marchbank, a designer associated with Time Out magazine, which has not been published for a couple of months because of industrial disputes, but which had a similar editorial approach.

Branson says he feels there is room and scope for both Event and Time Out in London.

Session Rates On The Rise

LONDON—A new collective agreement over session rates for U.K. musicians, established by the British Phonographic Industry and the Musicians' Union, provides for a 9% increase all round, effective immediately.

A general recording session of three hours now pays $85 as against the former $78. In the symphony, opera and ballet orchestral field, section principals now get $82.80 for three hours as against $76, with rank-and-file musicians now up to a same-period rate of $67.60.

McCartney Disk Bid Is Rejected By 'Quarryman'

LONDON—A Midlands-based stockbroker has turned down a bid of approximately $10,000 by ex-Beatle Paul McCartney for a single believed to be the very first recording featuring the Lennon-McCartney duo.

It was cut in 1958 by the Quarrymen, the group formed by John Lennon that later became Johnny and the Moondogs, the Silver Beatles, then the Beatles.

The A side of the single has Lennon singing "That'll Be The Day," a fairly routine version of the Buddy Holly hit. But McCartney's prime interest is in the flip, "In Spite Of All The Danger," which McCartney wrote in collaboration with George Harrison.

The recording, McCartney's first recorded composition, was cut in a Liverpool studio. Only one disk was cut and the tape was destroyed almost immediately. The recording, played in turn by the various group members, ended up with Duff Lowe, then the piano player, now a successful stockbroker.

According to Hunter Davies's Beatle biography, Lowe had to quit the Quarrymen because his parents didn't like him being out late at night.

McCartney wants the single for inclusion in a Beatles' museum he is planning to support. Sotheby's, the London auction house, estimates the single would fetch at least $20,000 at public sale.

Now it is in a bank vault and Lowe says he'll sell to the highest bidder, not just hand it over to Paul McCartney "for old times' sake."

Beatle Show For London

LONDON—A new show based on Beatles' nostalgia, "With A Little Help From My Friends," is set to open July 31 in the Duke of York's Theater here.

Unlike previous shows built around the group, there are no impersonations of John, Paul, George and Ringo, just a two-man, two-woman team giving new presentations and interpretations of songs such as "Long And Winding Road," "Strawberry Fields" and "Hey Jude."

Promoter Barrie Stacey says there is a boom period here in nostalgia.

B'casts Broadening

AMSTERDAM—It appears certain that Hilversum-3, Holland's pop-oriented national radio network, will start spinning hit records from Turkey and Morocco in deference to the listening needs of the many laborers from those territories now working in Holland.

A member of the network's planning committee says: "Holland is essentially a multi-racial society with so many foreigners working here, and it is only right the minorities should have their interests broadcast."

Tax Story Correction

NEW YORK—Due to an error in copy editing, a paragraph in the story pertaining to Australian labels' efforts to reduce their sales tax burden (Billboard, June 13, 1981) inaccurately implied that labels could eliminate the entire 27½% sales levy. The lowest reduction has been to 7%, as was listed elsewhere in the story.

15th Montreux Festival; Varied Musical Styles Mix

• Continued from page 6

was some unusual teaming—John McLaughlin played a set of duets with Chick Corea. Randy Crawford and Al Jarreau teamed for a mild, funky set, and Dizzy Gillespie and Milt Jackson joined Ella Fitzgerald on stage for one number

The musical highlights, however, were provided by two doyens of jazz fusion—Herbie Hancock and Chick Corea, turning in sparkling acoustic sets with their respective groups of jazz veterans and, in one outstanding case, a 19-year-old trumpet virtuoso, Wynton Marsalis.

Herbie Hancock led a band consisting of his former mates in the Miles Davis Quintet—Ron Carter, bass, and Tony Williams, drums, along with Marsalis. With Marsalis's warm, legato trumpet leading the way, the quartet effortlssly captured the flavor of Miles Davis's mid-'60s unit. Playing mostly Hancock originals, as well as the Thelonious Monk classic, "Round Midnigbt," the band displayed scintillating energy and musical interplay.

Chick Corea's Quartet was composed of seasoned jazz players wbo bad performed with Corea in the past—Gary Peacock on bass, Joe Henderson on tenor saxophone and the remarkable bebop drum master, Roy Haynes. The band displayed a marvelous sense of unity—meshing thoughtful, melodic themes with aggressive soloing to provide as musical an outfit as Corea has led in many years. Haynes produced the rhythmic spark and the set, which included some Monk and the unlikely "Anniversary Waltz" along with some distinctive Corea originals, was the best thing to he heard at Montreux.

The enthusiastic Swiss audience received everything with warm applause and foot-stomping, but seemed to reserve extra acclaim for Montreux favorites Oscar Peterson and Ella Fitzgerald. Peterson, backed by Terry Clarke and bass genius Niels Henning Orsted Pederson, played a typically bravura set.

Ella, supported by the Jimmy Rowles Trio, seemed to be in less than robust voice, but she sang and scatted with great enthusiasm through a lengthy set of jazz standards.

Other jazz artists included McCoy Tyner, with the astonishing Cuban alto saxophonists from Irakere, Paquito D'Rivera, guesting, Monty Alexander—with his own quintet, in elegant and swinging duo with Tommy Flanagan and with the remarkable Brazilian harmonica player Mauricio Einhorn—the Heath Brothers (a polished, professional and superbly integrated band), Chico Freeman, and Major Holley's loose-limbed salute to Louis Jordan featuring Eddie "Cleanhead" Vinson, Eddie Chamblee, Doc Cheatham, Norman Simmons, Billy Butler and Oliver Jackson.

On the final night, the most enthusiastic reception was reserved for the piano pyrotechnics of Dorothy Donegan, who won a standing ovation for a spontaneous and unpredictable set which was notable for the sympathetic and tireless backing of Major Holley and Oliver Jackson.

European Explosion

• Continued from page 60

ants bave to gain special qualifications. Educational courses are being arranged by the importers of VHS, Beta and Video 2000 machines.

As yet few Norwegian record companies have ventured into the video world. But Arne Bendiksen has been involved for a long time, initially renting video productions to restaurants and now with a service for dealers and record companies, channeled through his Music Box company, bandling most promotional matters.

CBS is one major wbicb remains outside the Music Box operation, preferring to go it alone. Its system is that dealers send in their own blank tapes four times a year and by return get a two-hour video of CBS, A&M, Ariola and Arista artists. Some 70 dealers participate, says CBS managing director Per A. Jensen.

The family-run Mayco outfit in Oslo is also deeply involved in video, with international deals and busy import traffic. Also well into the burgeoning video market are EMI and Intervideo, with PolyGram watcbing developments. The videodisk is eagerly awaited in Norway, specially by CBS and PolyGram.

Wolfman Jack In Series In France

NEW YORK—Wolfman Jack, the gravel-voiced rock show promoter and host of radio and television programs, is going international again, with a Frencb-speaking program for France's Europe One in the works. He released a Japanese version of his rock history specials last year.

CZECH THIS OUT *Cover Versions The Rage As Slavs Adapt Pop Hits*

By LUBOMIR DORUZKA

PRAGUE—Cover versions of major international hits hy Czechoslovakian artists are again hig husiness here as the mix of local language and foreign melody is scoring with the fans.

Barbra Streisand's version of "Woman In Love," for example, does not appear on her alhum currently out on a license hasis here, hut there are two Czech artists, Helena Vondrackova and Vera Spinarova, with charting treatments of the song.

Vondrackova has a total four singles in the Czech top 20, all of them cover versions of western copyrights. On the Barry Gihh title "Rest Your Love On Me," she sings in duet with Jiri Korn, and she's also charted with the Ahba title "Winner Takes It All" and the big German-sired hit "Sun In Jamaica."

Also in the charts are a Czech-language version of "She's Gone," by Marie Rottrova, an Essex Music copyright throughout Europe, and Michal Tucny's treatment of "Sea Of Heartbreak," a Shapiro-Bernstein song

Also included is an Australian title, reputedly the first to make the Czech chart. It's a local duet by Karel Zich and Lenka Filipova on the Graham Russell song "Lost In Love."

The rock group Bacily here has come up with a Czech cover of Pink Floyd's "Another Brick In The Wall," and young singer Micbael David is charting with his version of the Italian hit "Tornerai Tornero."

Subpuhlishing for all these titles is controlled here hy Supraphon, except "Sun In Jamaica," which is lodged with Slovak company Opus

Now the Czechoslovakian record industry is convinced all over again that a cover in the local language is the most efficient way for a foreign copyright to make money here The originals these days only seldom reach the shops.

EMI Schedules Awards Series For Composers

LONDON—EMI Music Puhlishing here has initiated a new series of awards to mark special achievements of composers signed to the company.

Says Ron White, managing director "We see the awards, cast in solid pewter and comprising an open manuscript sheet in three dimensions, as the publishing answer to the silver, gold and platinum awards the record industry hands out to bigb-selling artists."

First recipients are Bill Martin and Phil Coulter, their award engraved with the lyrics and music of "Congratulations," written in 1968 An engraved plaque detailing the reason for the award is fixed beneath the manuscript

"Lyricists and composers are the very lifeblood of tbe music business," says White "Our awards will be occasional and not given for any specific number of sales. They'll he for a mix of worldwide acceptance, originality, plus sales of records and printed music."

Microfon-RCA

NEW YORK—RCA Records of Argentina will manufacture and market all product on the Argentinian label Microfon, as well and the labels Microfon distributes in Argentina.

About 60% of Microfon product originates locally, according to Buddy McCloskey, director of marketing for RCA Latin America and Pacific. Some of the other labels associated with Microfon include Arista, Ariola, MCA and Motown.

Chain In Scotland Shrinks To 1; Recession Is Blamed

LONDON—This time last year, there were 11 retail shops in the Scottisb network of Bruces Records. In Marcb this year, there were only eight.

Now only one remains in business and the official verdict is that the group has "fallen victim to the economic recession and to the inroads that home taping has made in record sales."

Tbat's the viewpoint of Guinness Retail Holdings, wbich has for some years been majority shareholder in the retail cbain, along with the brothers Brian and Bruce Findlay, who held a minority of shares.

The cbain has "lost a substantial amount of money over the past couple of years," according to Nicholas Bristow, financial director for the Guinness division.

"Obviously many other companies in the record husiness are suffering. When it was ohvious some of the Bruces shops weren't doing as well as they should, we took some drastic management action internally, but a few months ago it became obvious we had to pull out on a financial level," Bristow says.

Since that decision, six of the shops have been sold, some as going concerns. The most successful outlet, in Kirkcaldy, has been sold off to a team including a member of Guinness Retail's management, and goes on as a record retail outlet.

Bruce Findlay has been out of the retail business after deciding to concentrate on his Zoom label and management of the band Simple Minds.

Guinness Retail laments "We really tried to keep the shops going. The decision to close down and sell off was certainly not taken lightly."

U.K.-U.S. Collection Firm Formed

LONDON—Sterling Management Services, claimed to be the U K.'s biggest privately owned commercial debt recovery company, has joined forces with ABC Inc. of Buffalo, N.Y., to develop a specialized collection service tailored to the needs of the music business on both sides of the Atlantic

Roger St. Pierre, U K. music industry veteran, is working with John Gregory, Sterling marketing director, to put the new package together.

Says Gregory. "In the current worldwide recession, many music business folk are particularly hard hit by slow payment of debts. It's bad enough having to fight for business, but doubly bad when you then have to fight to get paid.

"Now U.S. clients can have on-the-spot service in the U K. and Europe and vice-versa We've also set up joint representation in other worldwide territories and have even recovered monies from the USSR and China."

The company operates on a "no result, no fee" base, plus a sliding scale commission. Sterling collected more than $40 million in overdue money in 1980, more than half from outside the U K

Cluttons

NORTHAMPTONSHIRE UNITED KINGDOM

London 80 miles

AN ATTRACTIVE FARMHOUSE AND REHEARSAL ROOM WITH PLANNING CONSENT TO EXTEND, IN A SECLUDED POSITION AND HAVING VIEWS OVER OPEN FARMLAND.

Entrance hall, inner hall, 2 reception rooms, kitchen, cloakroom, utility room, 4 bedrooms, bathroom. Oil fired central heating.

Adjoining range of store rooms and stable with planning consent for conversion. Garden.

FREEHOLD FOR SALE

Details from Grosvenor Street Office as below.

74 Grosvenor Street London W1X 9DD
Telephone 01-491-2768

AND WESTMINSTER EDINBURGH BATH WELLS CANTERBURY HARROGATE
OXFORD ARUNDEL KENSINGTON CHELSEA MIDDLE EAST

Canada

FIGHT FOR AIRPLAY

Domestic Labels' Product Flow Up

By DAVID FARRELL

TORONTO–For the first time in years, music directors at Canadian radio stations can no longer complain about the scarcity of quality domestic recordings. The flow of new product is such that competition for airplay is going to become extremely intense; some releases may fall by the wayside as a result.

Leading the way at this time is Capitol-EMI, with new albums hy Lisa Dal Bello and Chris Hall. The former is an international release, wbereas Hall is signed to the domestic roster at the present time. The same label has also issued new albums by Powder Blues and Red Rider, both established bands with previous albums reaching platinum sales This week, Capitol releases a debut LP by local trio the Deserters, produced in 18 days by Richard Landis. Beyond this, Capitol in Canada and the U.S. bas earmarked the "Gary O" debut a priority item and initial results appear favorable, especially in the U.S. where Gary O'Connor's eover of the Hollies "Pay You Back With Interest" is gaining top 40 acceptance. The single is having a hard time here because of the Canadian content regulations, although the market is already flooded with 30% Canadian content material

WEA Music, one of the smallest producers of Canadian productions, is making waves with a debut LP by Geoff Hughes, especially so with advance single, "Happy Birthday Kid." WEA bas also issued a 45 by singer/songwriter Bernie LaBarge that has been added to playlists at most all major market AM outlets in the country within two weeks The label is negotiating U.S. release for LaBarge before proceeding with an album.

CBS–currently enjoying its first major international hit with a Canadian act, Loverboy–seems destined to run with one of its bottest years ever via Canadian artists. The Randy Bachman/Fred Turner reunion album, "On Strike," has garnered significant action in the first three weeks out Meantime, in Regina and Edmonton, the Queen City Kids have hit the number one spot with a single and album, as well as topping the number one sales chart at Kelly's in Winnipeg for two consecutive weeks. The group is signed via Pressure Records, owned and operated by concert promoter Gary Stratychuk who also manages the careers of Streetheart (a platinum act in Canada)

Queen City Kids are to be released in the U.S. on Epic, as is Straight Lines, a CBS Canada signing from last year. On tap for release in the next couple of weeks are Burton Cummings' first album for CBS Canada, entitled "Sweet, Sweet" Prior to this contract, Cummings was signed to Portrait U.S

PolyGram is also active, currently hot with Vancouverite Jim Byrnes who started a base of sales in his home province, but since then the album has spread across the country and is now on medium to heavy rotation at most major AOR outlets coast-to-coast PolyGram shipped the first single from the album last week, getting several major adds at top 40 right out of the box Beyond this, Polygram has re-signed Diane Tell, one of the top Quebec music stars at this time. Her recent "En Fleche" LP is reported to be 10,000 units short of platinum status with the bulk of the 90,000 copies sold in Quebec.

The same company has signed the McGarrigle Sisters and re-signed Garfield (earlier released in the U.S. on Capricorn via Polydor Canada). Butler, an Ottawa rock group, is also inked to PolyGram with a fall debut LP release scheduled.

The list goes on. A&M has released new alhums by Walter Zwol and the Rage and Leydon Zar, the latter on release in the U.S. and starting to show up on AOR playlists. On tap are albums by Stanley Frank. Bryan Adams and Cano. In the adult contemporary market, A&M Canada is currently grooming singer/songwriter Peter Pringle, who established himself on the label with a cover of Peter Allen's "Could Have Been A Sailor" and is now gaining momentum with his own song, "Hold On."

RCA has gone the big bucks production route with Minglewood, a Maritimes group with two gold albums. Tbe new LP is produced by Donald "Duck" Dunn and sold 5,000 copies through one Handleman branch in the first two weeks of release The group tours Canada to establish this third release.

Other album acts released in the past eight to 10 weeks include the Cry (Orient Records, distributed by RCA); Murray McLauchlan (True North, distributed by CBS); Bruce Cockburn (same); Toronto (Solid Gold, distributed by A&M); Anne Murray, Andre Gagnon (CBS), Ray Griff (Boot Records); Doucette (Rio); Anvil (Attic, distributed by CBS); Ojiji (Ultra Records); Ian Thomas (Anthem, distributed by Capitol); Twitch and David Quinton (Bomb), Rockaderos and Ronnie Hawkins (Quality Records).

Some, like Murray McLaucblan, Bruce Cockburn, Anne Murray and Toronto, are fortunate in that they have international deals. In view of the quantity of material being released by domestic artists at this time, the bottom line for music programmers is going to be international exposure.

Interestingly enough, 90% of all Capitol-EMI signings here are done on a North American release deal. The two top LP adds in Canada on AOR radio last week were Capitol Canada signings: Red Rider and Powder Blues. The third top add was Stevie Nicks, an American star

'82 Junos Set

TORONTO–April 14, Harbour Castle Hilton, is the date and site for next year's Juno Awards, a two-hour gala awards night to be prefaced by a full week of seminars, discussions and showcases in this city

These are a few of the details released by Brian Robertson, president of the organizing committee and of the Canadian Recording Industry Assn (CRIA).

Robertson also suggests that the televised portion of the show could include live remotes from Vancouver, thereby allowing West Coast performers a chance to accept awards without having to fly east for the Juno show.

Robertson also said discussions were on for a new award category, to he decided by the puhlic. Ballots for voting would he available at record outlets nationally.

West Germany

HI FI TURNOVER UP

Color TVs Pace Hardware Sales

BERLIN–The German entertainment electronics industry turned in a much better trading performance in 1980 than most pundits predicted, with color television sets a prime profit area

In all, German manufacturers sold a total 4.05 million sets in the year, of which 1.9 million were exported Specially noted was a continuation of the purchasing trend towards medium and small screen sizes.

But as a portent for a profitahle future, videorecorder sales last year are offically seen as "gratifying." Around 320,000 hardware units were sold by German companies, of which 25% were exported. "A growing and significant area," says the national electronics trade association.

In the hi fi stereo division, sales were up to 1.6 million units, with domestic sales of 1.3 million, which is an encouraging consolidation of German product as against imports from Far East manufacturers.

Result, says the association, is that the industry views 1981 prospects with "quiet confidence." Even so, order books are overall far from full and, against a background of rising costs and wages, "further price rises will be inevitable."

Cable and satellite television, as well as the accurate reception of regionalised radio and tv programs, are feasible only with correctly functioning reception and beaming facilities.

The German "community antenna" industry, some 16 firms in the Federal Republic, oversees innovations and component supply in this area. Last year, this sector achieved a production turnover worth roughly $210 million, up 1.2% on the previous year, with exports accounting for around $28 million.

There are a total 22 million viewing households in West Germany, of which around half receive programs through "communal" aerial facilities of varying power.

Developments are anticipated here in making more accurate the recording of tv programming on in-home videorecorders. With the aid of continuous numbering of individual programs, recording will be more precise. It will be immaterial wbether a program begins late, or exceeds its time schedule, because identification signals sent out punctually by the transmitter will ensure that the entire program is recorded from first image to last.

Another prospect exciting electronics engineers in Germany is that magazines carrying television program details will, one day in the future, include a kind of bar code alongside the details of eacb television program listed, similar to the black line codes seen on many packaged goods in stores.

With the aid of a type of light-stylus scanning pen, the tv viewer will be able to read through the program scbedule and mark the bar code alongside the shows wbicb interest him in recording terms.

Via the scanning pen, an electronic memory built into the videorecorder would then be programmed. Since the television stations, in accordance with the bar code in the tv program journals, would broadcast the corresponding additional information at the start and finish of eacb program, the videorecorder could be switcbed on and off automatically at precisely determined times in order to catch the program.

PolyGram TV Arm: Polystar

HAMBURG–Starting January 1, 1982, all activities of the television and radio-merchandised record product of Deutsche Grammophon Gesellschaft, Metronome and Phonogram will be linked in Germany under the banner "Polystar."

The new division will exclusively handle radio and tv marketing of all product of the PolyGram group nationally and will oversee the distribution from Hanover in terms of telephone sales and allied activities.

Tbough Polystar is linked to all tbree companies, it will have independent status, though legally combined with DGG. Heading up the operation is Chris Georgi, formerly head of the media production department of Deutsche Grammophon

RCA, Teldec Up Ties

HAMBURG – Links between RCA and Teldec here are further strengthened now that Teldec's pressing plant in Nortorf is to be used as warehouse for all RCA sound-carriers.

Hans Georg Baum, RCA Germany managing director, sees the move as a natural development "since our disks and musicassettes have been produced there for some time now" In charge of distribution and sales from Nortorf is Hans Dieter Ganzkow, who had previously been RCA sales chief here.

Armed Forces Network Still Highly Popular

FRANKFURT – The 24-hour U.S. Armed Forces Network (AFN) remains one of Germany's most popular radio programming features, according to new audience research figures published here.

AFN running here for the past two decades, now reaches 30% of the German population as well as servicemen and their families based here

Much of the program material is culled from Billboard's Hot 100 listings Network stations are in Berlin, Kaiserslautern, Nuremberg, Stuttgart, Munich and Bremenhaven.

Music and information mix with sports news, but the basic program diet is contemporary pop and rock. The country music element is proving particularly popular with German fans since national stations don't feature it regularly.

In the country field, a Jeun-Price-hosted Nashville presentation is specially popular, as is "Country Countdown"

CHART WATCH

Italian Melodies Catch German Ears

By JIM SAMPSON

With this issue, Billboard bows a regular feature analyzing the national West German sales charts, as compiled by Media Control for the record industry association Phonoverband and the trade magazine "Der Musikmarkt."

MUNICH–Three Italian language songs have broken into the German top 30, signalling an early start of the seasonal Italian invasion of the Teutonic market. Almost every summer, German tourists return north looking for Italian melodies to refresh vacation memories. Last year, Oliver Onions' "Santa Maria" stayed five weeks at number one in September and October, knocked off the top by Roland Kaiser's German cover of the same song.

This year, the Italian hits are coming from companies not previously noted for this repertoire. EMI Electrola landed a hit with its first licensed release from Baby Records. Ricchi & Poveri, runners up at this year's San Remo Festival, are holding steady in the mid teens with their Italian number one smasb "Sara perche ti amo" and San Remo winner Alice storms onto the chart at 27 with "Per Elisa" Germany's third Italian entry is also WEA's first single hit from that nation: Loretta Goggi at 26 with "Maledetta primavera," which was given a big boost by an appearance on the "Musikladen" tv show

With Kim Carnes in her third week at number one, EMI also has Germany's most popular single. Electrola International A&R chief Jocben Kraus attributes the success to radio airplays: "Kim has been getting up to 60 plays a week. You're usually very happy with 20-25 a week nationally, and 10 to 20 play is good for any song." Also coming on fast for EMI is Rak's Kim Wilde, with two singles in the top five and the number two album in just its second week on the cbart.

"She was broken by television," says Kraus, reeling off a string of national guest shots made during numerous visits since April. Kim Wilde also benefitted from heavy promotion in the teen magazine "Bravo." Kraus is especially pleased with EMI Electrola's eurrent success with new artists. "Except for Queen and Pink Floyd, none of our charted international artists were in the charts one year ago." He mentions Fischer Z, Iron Maiden, Whitesnake, Roger Taylor, the Tubes and the Fools, plus Carnes, Wilde and Alice.

Several artists have two singles on the chart, but CBS's Shakin' Stevens has three this week, at positions 8, 19 and 39. The latter, "Marie, Marie," propelled the ersatz Elvis onto the German sales list 28 weeks ago following a "Musikladen" appearance Stevens, who lives near London, has since returned regularly for promotion. His album, moving up to number 4 this week, was launched with heavy radio advertising, giving the three singles additional impetus. A fourth single will be released for Stevens's six-city tour in September.

Billboard® Hits Of The World™

© Copyright 1981 Billboard Publications Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy of Music Week)
As of 7/25/81
SINGLES

This Week	Last Week	
1	1	GHOST TOWN, Specials, 2-Tone
2	2	STARS ON 45 (Vol 2), Starsound, CBS
3	3	CAN CAN, Bad Manners, Magnet
4	18	CHANT NO 1 (Don't Need This Pressure On), Spandau Ballet, Reformation
5	4	BODY TALK, Imagination, R&B
6	6	MOTORHEAD LIVE, Motorhead, Bronze
7	17	LAY ALL YOUR LOVE ON ME, Abba, Epic
8	7	(You Don't Stop) WORDY RAPPINGHOOD, Tom Tom Club, Island
9	NEW	HAPPY BIRTHDAY, Stevie Wonder, Motown
10	12	DANCING ON THE FLOOR, Third World, CBS
11	15	SAT IN YOUR LAP, Kate Bush, EMI
12	8	NO WOMAN NO CRY, Bob Marley & Wailers, Island
13	5	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
14	11	YOU MIGHT NEED SOMEBODY, Randy Crawford, Warner Bros.
15	19	NEW LIFE, Depechi Mode, Mute
16	21	FOR YOUR EYES ONLY, Sheena Easton, EMI
17	9	GOING BACK TO OUR ROOTS, Odyssey, RCA
18	26	NEVER SURRENDER, Saxon, Carrere
19	18	MEMORY, Elaine Paige, Polydor
20	30	WALK RIGHT NOW, Jacksons, CBS
21	13	RAZAMATAZZ, Quincy jones, A&M
22	NEW	GREEN DOOR, Shakin' Stevens, Epic
23	33	SHOW ME, Dexy's Midnight Runners, Mercury
24	14	THERE'S A GUY WORKS DOWN THE CHIP SHOP, Kristy McColl, Polydor
25	25	VISAGE, Visage, Polydor
26	20	CAN'T HAPPEN HERE, Rainbow, Polydor
27	32	I'M IN LOVE, Evelyn King, RCA
28	34	TAKE IT ON THE RUN, REO Speedwagon, Epic
29	NEW	GIRLS ON FILM, Duran Duran, EMI
30	NEW	BACK TO THE SIXTIES, Tight Fit, Jive
31	22	THROW AWAY THE KEY, Linx, Chrysalis
32	23	WIKKA WRAP, Evasions, Groove
33	NEW	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA
34	16	PIECE OF THE ACTION, Bucks Fizz, RCA
35	37	BEACH BOY GOLD, Gidea Park
36	39	COMPUTER LOVE/THE MODEL, Kraftwerk, EMI
37	24	ALL STOOD STILL, Ultravox, Chrysalis
38	NEW	SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century
39	27	BEING WITH YOU, Smokey Robinson, Motown
40	29	MORE THAN IN LOVE, Kate Robbins, RCA

ALBUMS

This Week	Last Week	
1	1	LOVE SONGS, Cliff Richard, EMI
2	2	SECRET COMBINATION, Randy Crawford, Warner Bros.
3	4	STARS ON LONG PLAY, Star Sound, CBS
4	5	NO SLEEP 'TIL HAMMERSMITH, Motorhead, Bronze
5	3	KIM WILDE, Kim Wilde, Rak
6	7	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
7	10	DURAN DURAN, Duran Duran, EMI
8	8	ANTHEM, Toyah, Safari
9	6	DISCO DAZE & DISCO NUTS, Various, Ronco
10	13	BAD FOR GOOD, Jim Steinman, CBS
11	16	HOTTER THAN JULY, Stevie Wonder, Motown
12	11	HI INFIDELITY, REO Speedwagon, Epic
13	14	BEST OF MICHAEL JACKSON, Motown
14	15	JUMPIN' JIVE, Joe Jackson, A&M
15	25	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl
16	9	PRESENT ARMS, UB40, Dep Intl
17	12	FACE VALUE, Phil Collins, Virgin
18	16	CHARIOTS OF FIRE, Vangelis, Polydor
19	20	MAGNETIC FIELDS, Jean Michael Jarre, Polydor
20	23	THE RIVER, Bruce Springsteen, CBS
21	21	JU JU, Siouxsie & Banshees, Polydor
22	18	VIENNA, Ultravox, Chrysalis
23	22	MAKING MOVIES, Dire Straits, Vertigo
24	24	MADE IN AMERICA, Carpenters, A&M
25	17	THE FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
26	NEW	CHRISTOPHER CROSS, Warner Bros.
27	30	WHA PPEN, Beat, Go Feet
28	NEW	RED, Black Uhuru, Island
29	28	BEING WITH YOU, Smokey Robinson, Motown
30	NEW	FIRE OF UNKNOWN ORIGIN, Blue Oyster Cult, CBS

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 7/27/81
SINGLES

This Week	Last Week	
1	2	THE ONE THAT YOU LOVE, Air Supply, Big Time
2	1	STARS ON 45, Quality
3	6	GEMINI DREAM, Moody Blues, Threshold
4	3	ALL THOSE YEARS AGO, George Harrison, Dark Horse
5	4	JESSIE'S GIRL, Rick Springfield, RCA
6	9	HEARTS, Marty Balin, Capitol
7	5	BETTE DAVIS EYES, Kim Carnes, EMI America
8	11	BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
9	13	I DON'T NEED YOU, Kenny Rogers, Liberty
10	7	YOU MAKE MY DREAMS, Hall & Oates, RCA
11	15	SLOW HAND, Pointer Sisters, Planet
12	8	SUKIYAKI, A Taste Of Honey, Capitol
13	17	THEME FROM GREATEST AMERICAN HERO, Joey Scarbury, Elektra
14	10	THIS LITTLE GIRL, Gary U.S. Bonds, EMI America
15	12	THE WAITING, Tom Petty & Heartbreakers, Backstreet
16	18	IN THE AIR TONIGHT, Phil Collins, Atlantic
17	NEW	ELVIRA, Oak Ridge Boys, RCA
18	16	WINNING, Santana, CBS
19	NEW	MODERN GIRL, Sheena Easton, EMI America
20	NEW	DON'T LET HIM GO, REO Speedwagon, Epic

ALBUMS

This Week	Last Week	
1	4	LONG DISTANCE VOYAGER, Moody Blues, Threshold
2	1	MISTAKEN IDENTITY, Kim Carnes, EMI America
3	3	STARS ON LONG PLAY, Stars On Long Play, Quality
4	2	HIGH INFIDELITY, REO Speedwagon, Epic
5	5	FACE VALUE, Phil Collins, Atlantic
6	6	DIRTY DEEDS DONE DIRT CHEAP, AC/DC, Atlantic
7	10	THE ONE THAT YOU LOVE, Air Supply, Big Time
8	8	SOMEWHERE IN ENGLAND, George Harrison, Dark Horse
9	NEW	HARD PROMISES, Tom Petty & Heartbreakers, Backstreet
10	7	ARC OF A DIVER, Steve Winwood, Island

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 7/27/81
SINGLES

This Week	Last Week	
1	1	BETTE DAVIS EYES, Kim Carnes, EMI
2	2	OH NO NO, Bernie Paul, Ariola
3	3	CHEQUERED LOVE, Kim Wilde, Rak
4	7	LIEB MICH EIN LETZTES MAL, Roland Kaiser, Hansa
5	5	KIDS IN AMERICA, Kim Wilde, Rak
6	4	STARS ON 45, Stars On 45, CNR
7	25	STARS ON 45 VOL 2, Stars On 45, CNR
8	8	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
9	21	FLIEG NICHT SO HOCH MEIN KLEINER FREUND, Nicole, Jupiter
10	12	DANCE LITTLE BIRD, Electronics, Philips
11	11	LORELEY, Dschinghis Khan, Jupiter
12	6	HANDS UP, Ottawan, Carrere
13	9	STAND AND DELIVER, Adam & Ants, CBS
14	10	IN THE AIR TONIGHT, Phil Collins, Atlantic
15	13	CONSUELA BIAZ, Boney M, Hansa Intl
16	17	SERA PERCHE TI AMO, Ricchie & Poveri, Baby
17	16	MIND OF A TOY, Visage, Polydor
18	20	L.A. GOODBYE, Secret Service, Strand
19	18	THIS OLE HOUSE, Shakin' Stevens, Epic
20	19	SEVEN TEARS, Goombay Dance Band, CBS
21	14	SHADDAP YOU FACE, Joe Dolce, Ariola
22	15	AGADOU, Sarasota Band, Ariola
23	NEW	GEN NICHT, Hanne Haller, Ariola
24	23	LA PROVENCE, Nana Mouskouri, Philips
25	22	FADE TO GREY, Visage, Polydor
26	NEW	MALEDETTAPRIMAVERA, Loretta Goggi, WEA
27	NEW	PER ELIZA, Alice, EMI
28	NEW	AI NO CORRIDA, Quincy Jones, A&M
29	NEW	KEEP ON LOVING YOU, REO Speedwagon, Epic
30	29	MISTER SANDMAN, Emmylou Harris, Warner Bros.

ALBUMS

This Week	Last Week	
1	1	STARS ON LONG PLAY, Stars On Long Play, CNR
2	16	KIM WILDE, Kim Wilde, EMI
3	3	FACE VALUE, Phil Collins, WEA
4	4	THIS OLE HOUSE, Shakin' Stevens, Epic
5	6	STINKER, Marius Mueller Westernhagen, Warner Bros.
6	10	ISLANDS OF FANTASY, Vanu Levu, Arcade
7	2	A WIE ABBA, Abba, Polydor
8	9	MISTAKEN IDENTITY, Kim Carnes, EMI
9	5	VISAGE, Polydor
10	8	TURN OF THE TIDE, Barclay James Harvest, Polydor
11	15	CHRISTIANE F. WIR KINDER VOM BAHNHOF ZOO, David Bowie, RCA
12	17	IDEAL, Ideal, IC
13	7	COMPUTERWELT, Kraftwerk, Kling Klang
14	13	RED SKIES OVER PARADISE, Fischer Z, Liberty
15	NEW	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
16	19	ICH HAB KEINE ANGST, Milva, Metronome
17	20	QE2, Mike Oldfield, Virgin
18	12	MAGNETIC FIELDS, Jean Michel Jarre, Polydor
19	NEW	MIT PFEFFERMIN BIN ICH DEIN PRINZ, Marius Mueller Westernhagen, WEA
20	NEW	BACK IN BLACK, AC/DC, Atlantic

JAPAN

(Courtesy Music Labo)
As of 7/20/81
SINGLES

This Week	Last Week	
1	2	NAGAI YORU, Chiharu Matsuyama, News Record (STV Pack/Panta)
2	1	KIMI NI KETTEI', Toshihiko Tahara, Canyon (Jenny's)
3	3	BLUE JEANS MEMORY, Masahiko Kondo, RVC (Janny's)
4	5	SUMIRE IRO NO NAMIDA, Hiromi Iwasaki, Victor (Watanabe/NTV)
5	4	HURRICANE, Shannels, Epic/Sony (PMP/JVK)
6	7	KATTOBI ROCK 'N ROLL, Yokohama Ginbae, King (Nichion/NTV)
7	6	SMILE FOR ME, Naoko Kawai, Nippon Columbia (Geiei/TV Asahi)
8	12	SEXY GIRL, Hideki Saijo, RVC (Geiei)
9	10	CINDERELLA SUMMER, Yuko Ishikawa, Radio City (Yamaha)
10	11	AI NO CORRIDA, Quincy Jones, Alfa (Taiyo/Intersong)
11	9	I LOVE YOU, OH Course, Toshiba EMI (PMP/Fairway)
12	18	MEMORY GLASS, Jun Horie, CBS/Sony (Nichion/M.C. Cabin)
13	NEW	MICHINOKU NITORI TABI, Jouji Yamamoto, Canyon (Nichion/Kitajima)
14	NEW	MAMOTTE AGETAI, Yumi Matsutoya, Toshiba EMI (Unmo)
15	16	MACHIBUSE, Hiromi Ishikawa, Canyon (Watanabe)
16	NEW	CITY CONNECTION, Emanuel, SMS (Watanabe)
17	8	RUBY NO YUBIWA, Akira Terao, Toshiba-EMI (Ishihara/Burning)
18	13	IN FOR A PENNY IN FOR A POUND, Arabesque, Victor (Shinko)
19	14	SUNNYSIDE CONNECTION, Junko Mihara, King (Barning/JCM)
20	19	OYOME SAMBA, Hiromi Go, CBS/Sony (April)

ALBUMS

This Week	Last Week	
1	1	UTSUROI, Masashi Sada, Free Flight
2	NEW	BUCCHIGIRI 3RD, Yokohama Ginbae, King
3	2	REFLECTIONS, Akira Terao, Toshiba-EMI
4	4	TOKI O KOETE, Chiharu Matsuyama, News Record
5	3	GREATEST HITS, Arabesque, Victor
6	6	SUN GLOW, Yasuko Agawa, Victor
7	5	A LONG VACATION, Eiichi Ohtaki, CBS/Sony
8	15	MUNON, Alica, Polystar
9	8	ORANGE EXPRESS, Sadao Watanabe, CBS/Sony
10	11	THE DUDE, Quincy Jones, Alfa
11	9	CINDERELLA SUMMER, Yuko Ishikawa, Radio City
12	NEW	LIVE AT WHISKY A DOGO, Chanels, Epic/Sony
13	7	NUMBER 3 SHINE TOSHI, Toshihiko Tahara, Canyon
14	10	MODERN GIRL, Sheena Easton, Toshiba EMI
15	13	THE ONE THAT YOU LOVE, Air Supply, Phonogram
16	NEW	SARUBIA, Hiromi Iwasaki, Victor
17	12	SILHOUETTE, Seiko Matsuda, CBS/Sony
18	14	YUKO NARA OA KATARU NITOTOKI, Yuko Nara, Victor
19	17	MIZU NO NAKA NO ASIA E, Yumi Matsutoya, Toshiba/EMI
20	NEW	YOUR WORLD AND MY WORLD, Albert Hammond, CBS/Sony

AUSTRALIA

(Courtesy Kent Music Report)
As of 7/27/81
SINGLES

This Week	Last Week	
1	2	STARS ON 45, Stars On 45, Mercury
2	1	BETTE DAVIS EYES, Kim Carnes, EMI America
3	4	GOTTA PULL MYSELF TOGETHER, Nolans, Epic
4	8	DEV-O LIVE, Devo, Warner Bros.
5	5	BAD HABITS, Billy Field, WEA
6	6	KIDS IN AMERICA, Kim Wilde, Rak
7	3	THIS OLE HOUSE, Shakin' Stevens, Epic
8	7	TURN ME LOOSE, Loverboy, CBS
9	9	WHO CAN IT BE NOW?, Men At Work, CBS
10	13	IF YOU LEAVE ME CAN I COME TOO?, Mental As Anything, Regular
11	12	VIENNA, Ultravox, Chrysalis
12	11	THEY WON'T LET MY GIRLFRIEND TALK TO ME, Jimmy & Boys, Avenue
13	10	ALL THOSE YEARS AGO, George Harrison, Dark Horse
14	16	THINGS DON'T SEEM, Australian Crawl, EMI
15	NEW	PLANET EARTH, Duran Duran, EMI
16	18	MAKING YOUR MIND UP, Bucks Fizz, RCA
17	NEW	BEING WITH YOU, Smokey Robinson, Motown
18	19	ROCK & ROLL DREAMS COME THROUGH, Jim Steinman, Epic
19	15	KEEP ON LOVING YOU, REO Speedwagon, Epic
20	20	SLOW HAND, Pointer Sisters, Planet

ALBUMS

This Week	Last Week	
1	4	STARS ON LONG PLAY, Stars On 45, Mercury
2	1	BAD HABITS, Billy Field, WEA
3	3	MISTAKEN IDENTITY, Kim Carnes, EMI America
4	2	THE FOX, Elton John, Rocket
5	6	BAD FOR GOOD, Jim Steinman, Epic
6	7	CORROBOREE, Split Enz, Mushroom
7	13	LONG DISTANCE VOYAGER, Moody Blues, Threshold
8	NEW	CHEMISTRY, Mondo Rock, Avenue
9	8	VIENNA, Ultravox, Chrysalis
10	9	LOVERBOY, Loverboy, CBS
11	11	HI INFIDELITY, REO Speedwagon, Epic
12	6	FACE VALUE, Phil Collins, Atlantic
13	16	FREEDOM OF CHOICE, Devo, Warner Bros.
14	12	CHRISTOPHER CROSS, Warner Bros.
15	10	THE BEATLE BALLADS, Beatles, Parlophone
16	14	HOTTER THAN JULY, Stevie Wonder, Motown
17	17	THIS OLE HOUSE, Shakin' Stevens, Epic
18	20	MAKING WAVES, Nolans, Epic
19	19	SOMEWHERE IN ENGLAND, George Harrison, Dark Horse
20	15	ARC OF A DIVER, Steve Winwood, Island

ITALY

(Courtesy Germano Ruscitto)
As of 7/21/81
ALBUMS

This Week	Last Week	
1	1	STRADA FACENDO, Claudio Baglioni, CBS
2	2	MAKING MOVIES, Dire Straits, Vertigo/PolyGram
3	3	ICARO, Renato Zero, Zerolandia, RCA
4	4	RONDO' VENEZIANO, Rondo' Veneziano, Baby/CGD-MM
5	5	NOTTE ROSA, Umberto Tozzi, CGD MM
6	10	DEUS, Adriano Celentano, Clan, DGG
7	6	FACE VALUE, Phil Collins, Atlantic/WEA
8	9	AMANTI, Julio Iglesias, CBS
9	7	CHRISTOPHER CROSS, Christopher Cross, Warner Bros./WEA
10	11	LE MIE STRADE, Gianni Togni, Paradiso, CGD MM
11	8	AL CENTRO DELLA MUSICA, Ron, Spaghetti/RCA
12	12	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen/WEA
13	19	ESTASI CLAMOROSA, Rettore, Ariston/Ricordi
14	13	GUILTY, Barbra Streisand, CBS
15	14	CERTI MOMENTI, Pierangelo Bertoli, Ascolto/CGD MM
16	15	LIO, Lio, Ariola/CGD-MM
17	17	SAN REMO '81, Various, PolyGram
18	16	POOH 1978-81, Pooh, CGD MM
19	20	DALLA, Lucio Dalla, RCA
20	NEW	G.N., Gianna Nannini, Ricordi

HOLLAND

(Courtesy BUMA/STEMRA)
As of 7/20/81
SINGLES

This Week	Last Week	
1	NEW	THE CARIBBEAN DISCOSHOW, Lobo, Philips
2	NEW	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
3	7	GOING BACK TO MY ROOTS, Odyssey, RCA
4	3	RIO, Maywood, EMI
5	2	CHEQUERED LOVE, Kim Wilde, Rak
6	1	HOW 'BOUT US, Champaign, CBS
7	4	STAND AND DELIVER, Adam & Ants, CBS
8	6	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
9	9	I'VE SEEN THAT FACE BEFORE, Grace Jones, Island
10	NEW	ONLY CRYING, Keith Marshall, CNR

ALBUMS

This Week	Last Week	
1	1	A VAN ... Abba, Polydor
2	3	PETER LIVE, Peter Koelewijn, Philips
3	5	LOVE ME TENDER, Various, Grammoservice
4	4	HOW 'BOUT US, Champaign, CBS
5	6	KIM WILDE, Kim Wilde, EMI
6	7	MAGNETIC FIELDS, Jean Michel Jarre, Polydor
7	8	HIER ZIJN DE LACHKABOUTERS, Sandy, Phonogram
8	2	NIGHTCLUBBING, Grace Jones, Ariola
9	NEW	CREEDENCE CLEARWATER REVIVAL, K-tel
10	NEW	THE WORLD OF FREDDY FENDER, Arcade

SWEDEN

(Courtesy GLF)
As of 6/30/81
SINGLES

This Week	Last Week	
1	1	HUBBA HUBBA ZOOT ZOOT, Caramba, Trash/Polar
2	8	JAG VILL HA DIG, Freestyle, SOS
3	3	KIDS IN AMERICA, Kim Wilde, Rak
4	2	KOPPARBAVISA, Bengt Pegefelt, Masmedia/Goodwill
5	4	BETTE DAVIS EYES, Kim Carnes, EMI America
6	6	ISADORA, Isadora Juica, RCA
7	NEW	CHEQUERED LOVE, Kim Wilde, Rak
8	7	IN THE AIR TONIGHT, Phil Collins, Atlantic
9	9	SENSUELLA ISABELLA, Tomas Ledin, Polar
10	10	STOCKHOLM, Pugh Rogefeldt, EMI

ALBUMS

This Week	Last Week	
1	1	FACE VALUE, Phil Collins, Atlantic
2	6	FOER VAENTAN, Eva Dahlgren, CBS
3	2	THE RIVER, Bruce Springsteen, CBS
4	7	NIGHTCLUBBING, Grace Jones, Island
5	3	MODERNA TIDER, Gyllene Tider, Parlaphone
6	4	EXISTENS-MAXIMUM, Nanson De Wolfe United, Bastun
7	NEW	HET, Pugh Rogerfeld, EMI
8	NEW	KIM WILDE, Kim Wilde, Rak
9	NEW	MISTAKEN IDENTITY, Kim Carnes, EMI America
10	8	LIVE, Magnus Uggla, Epic

DENMARK

(Courtesy BT/IFPI)
As of 7/24/81
SINGLES

This Week	Last Week	
1	2	STARS ON 45, Stars On 45, CNR
2	1	HANDS UP, Ottawan, Carrere
3	5	CHEQUERED LOVE, Kim Wilde, Rak
4	3	SHADDAP YOU FACE, Joe Dolce, Fritune
5	4	KIDS IN AMERICA, Kim Wilde, Rak
6	7	FADE TO GREY, Visage, Polydor
7	10	YOU DRIVE ME CRAZY, Shakin' Stevens, CBS
8	8	BETTE DAVIS EYES, Kim Carnes, EMI America
9	NEW	LOOKING FOR CLUES, Robert Palmer, Island
10	NEW	SEVEN TEARS, Goombay Dance Band, CBS

ALBUMS

This Week	Last Week	
1	1	POWER POP 8½, Various Artists, Philips
2	3	DANCE DANCE DANCE, Various, K-tel
3	2	RUGSTED/KREUTZFELDT 2, Rugsted/Kreutzfeldt, CBS
4	4	JUNGLE DREAMS, Kim Larsen, CBS
5	5	RUGSTED/KREUTZFELDT 1, Rugsted/Kreutzfeldt, CBS
6	NEW	STARS ON LONG PLAY, CNR
7	9	OTTOWAN 2, Ottawan, Carrere
8	7	MAGNETIC FIELDS, Jean Michel Jarre, Polydor
9	6	MICHAEL HARDINGER, Michael Hardinger, Polydor
10	NEW	SHU-BI DUA 7, Shu Bi Dua, Storkophone

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

Billboard's Top Album Picks

Survey For Week Ending 8/1/81

© Copyright 1981 Billboard Publications Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Number of LPs reviewed this week **32** Last week **25**

Pop

ZZ TOP—El Loco, Warner Bros. BSK3593. Produced by Bill Ham. ZZ Top is no longer just another boogie band. As it proved on its last album, "Deguello," where it experimented with various musical forms, the trio continues in that vein here. Believe it or not, there's straight ahead pop in "It's So Hard," "Pearl Necklace" and "Leila." "Heaven, Hell Or Houston" even makes use of some dance rock rhythms. Still, there's enough here for the old time fans to sink their teeth into. The group is currently on tour.

Best cuts: "Leila," "It's So Hard," "Pearl Necklace," "Party On The Patio," "Heaven, Hell Or Houston."

DEF LEPPARD—High'n'Dry, Mercury SRM14021 (PolyGram). Produced by Robert John "Mutt" Lange. This quintet's first album was an out of the blue success putting the band at the forefront of the new generation of heavy metal bands. This second time around the British band hones its sounds though it substantially stays with what brought it success last time. Guitarists Pete Willis and Steve Clark play with the required power and finesse and lead vocalist Joe Elliott sings with the right amount of passion and authority. Play instore and let heavy metal fans know about this one.

Best cuts: "Let It Go," "Bringin' On The Heartbreak," "Another Hit And Run," "You Got Me Runnin'," "Lady Strange."

MICHAEL STANLEY BAND—North Coast, EMI America SW17056. Produced by Michael Stanley Band, Eddie Kramer. Though Clarence Clemmons doesn't make an appearance on this album as he did on their last, there's enough here to attract the listener's attention without looking to big name stars sitting in. This sextet plays a rough and ready brand of rock that is in the barrelhouse tradition of Springsteen, Southside Johnny and J. Geils Band. While "Don't You Do That To Me" has a subtle reggae influence and "Falling In Love Again" has a mid 1960s Byrds edge, most of this album is just straight ahead, goodtime rock. Group had a hit last time with "He Can't Love You."

Best cuts: "In The Heartland," "Don't You Do That To Me," "Falling In Love Again," "Tell Me."

RAMONES—Pleasant Dreams, Sire SRK3571 (Warner Bros.). Produced by Graham Gouldman. The intentionally moronic dynamite charged pop of the Ramones is here and in fine form. The maturity present on last year's smooth "End Of The Century" remains though the sound here is rougher. There also seems to be a hint of lyrical growth as shown in "All's Quiet On The Eastern Front" and "The KKK Took My Baby Away." The quartet's last album, a Phil Spector production, was their highest charting effort to date as it peaked at 44.

Best cuts: "We Want The Airwaves," "7-11," "The KKK Took My Baby Away," "All's Quiet On The Eastern Front."

MANHATTANS—Black Tie, Columbia FC37156. Produced by Leo Graham. The quartet follows its gold "After Midnight" LP (which produced the gold Grammy winning "Shining Star") with another set of ultra-classy ballads. Like the Delfonics and the Stylistics before them, the Manhattans specialize in pop and soul appeal. "Let Your Love Come Down" is a smartly arranged midtempo rhythm number but for the most part the mood here is soft and smooth. From production to vocal harmonies, the Manhattans have become the champs in their field.

Best cuts: "Just One Moment Away," "You Stand Out," "Let Your Love Come Down," "I Wanta Thank You," "When I Leave Tomorrow."

First Time Around

ROBBIE PATTON—Distant Shores, Liberty LT1107. Produced by Christine McVie, Ken Caillat, Robbie Patton. Patton writes the kind of mainstream pop songs that are in radio's groove evidenced by the first single "Don't Give It Up," which is climbing the charts. Fleetwood Mac's Christine McVie coproduced the LP and contributes keyboards while Lindsey Buckingham contributes some guitar work. Patton's voice, while not that unusual or sincere, still manages to ignite enough muster to make the material sound convincing.

Best cuts: "Don't Give It Up," "She," "Distant Shores," "Heartache."

VAN STEPHENSON—China Girl, Handshake FW37430. Produced by Bob Montgomery, Jeff Silbar. Stephenson sounds remarkably similar to the Eagles with his laidback kind of ballads and vocal style. His songs have a lilting, uptempo mood that emits good vibes. "You've Got A Good Love Coming," the first single, is a perfect radio record. "Weekend Warrior" is an identifiable tale of a man who sheds his weekday suit and tie and lets loose on the weekends. Stephenson is a writer of poignant melodies and has a voice to match.

Best cuts: "You've Got A Good Love Coming," "China Girl," "Weekend Warrior," "I Would If I Could."

WAS (NOT WAS)—Island ILPS9666. Produced by Don Was, David Was, Jack Tann. From Detroit this group plays avant garde funk rock that is witty and danceable. Take Rick James one step further, mix in a bit of Zappa, and you've got Was (Not Was). The group has already seen some action with "Wheel Me Out," which is not included on this debut album.

Spotlight

RICKIE LEE JONES—Pirates, Warner Bros. BSK3432. Produced by Russ Titelman, Lenny Waronker. The more than two year wait for this second Rickie Lee Jones LP was worth waiting for. Jones is one of contemporary music's most unique song stylists, with her lyrics portraying a street smart consciousness and her phrasing allowing each song to breath life. There are few writers penning the kind of long narratives that read like poems in quite the same manner as Jones. Her quirky phrasing is perfectly suited for the jazzy arrangements that embellish them. A stellar cast of players including Steve Gadd, Neil Larsen, David Sanborn, Tom Scott, Donald Fagen, Victor Feldman and others supply the musical moods and charm. Jones' debut reached number three on the album charts.

Best cuts: "Living It Up," "Skeletons," "Pirates (So Long Lonely Avenue)," "Traces Of The Western Slopes."

STEVIE NICKS—Bella Donna, Modern MR38139. (Atlantic). Produced by Jimmy Iovine, Tom Petty. Fleetwood Mac's in house poet goes solo with a collection of atmospheric short stories that continue in the tradition of "Rhiannon," "Sara" and "Dreams." The material ranges from thought provoking tales like the country tinged "After The Glitter Fades" and "Bella Donna" to the high energy of "Stop Draggin' My Heart Around," performed with Tom Petty & the Heartbreakers. Two tracks, "Leather And Lace" and "The Highwayman" were cut with Eagle Don Henley. Yet underlying each track is Nicks' haunting vocal style and a lyrical quality that has developed into a style all her own.

Best cuts: "Stop Draggin' My Heart Around," "Bella Donna," "How Still My Love," "After The Glitter Fades."

Former MC5 guitarist Wayne Kramer appears here as do trumpeter Marcus Belgrave (McCoy Tyner, Charlie Mingus) and percussionist Larry Fratangelo (Parliament Funkadelic). This could do well with pop and r&b audiences as there is a renewed interest in funk. Both Prince and Rick James have proved this field is a potential gold mine.

Best cuts: "Out Come The Freaks," "Go ... Now!," "Tell Me That I'm Dreaming."

CROSSFIRE—East Of Where, Headfirst HF9704 (MCA). Produced by Martin Benge, Jim Kelly, Michael J. Kenny. Reportedly Australia's leading jazz fusion outfit, this set is mainly uptempo collection of accessible instrumental jazz-rock. Mastered digitally, the sound is exceptionally clean and the musicianship is excellent. Tony Buchanan's woodwinds are a special treat though it is Michael J. Kenny's keyboards and Jim Kelly's guitars which really anchor and propel the sound. Modern jazz fans should be delighted with this one.

Best cuts: "Bob's Ya Uncle," "Malice In Wonderland," "Away In D Major," "Let's Sco'."

Soul

LARRY GRAHAM—Just Be My Lady, Warner Bros. BSK 3554. Produced by Larry Graham. Graham, who had one of 1980's most sublime singles with the ballad "One In A Million You" returns with this set, which he produced, composed and arranged. Graham's deep manly tones are perfect for the tender ballads which predominate. Graham has established one of the most sensitive and emotionally affecting styles in modern r&b, an oddity since he started out in mainstream funk as the leader of Graham Central Station.

Best cuts: "Just Be My Lady," "Loving You Is Beautiful," "No Place Like Home," "Feels Like Love," "Remember When."

MILLIE JACKSON—Just A Lil' Bit Country, Spring SP16732. (PolyGram). Produced by Millie Jackson, Brad Shapiro. The title's right: this is just a little bit country. There's a version of Ray Charles' country classic "I Can't Stop Loving You" and a comic hick tune called "Anybody That Don't Love Millie Jackson," but for the most part this is the same tough minded music that's made Jackson the queen of raucous, raunchy r&b. The highlight here is a hard edged version of Neil Diamond's "Love On The Rocks." The song has a melodramatic edge that is perfect for Jackson's theatrical delivery.

Best cuts: "Love On The Rocks," "I Can't Stop Loving You," "Till I Get It Right," "Standing In Your Line."

Billboard LPs

pop

SLY AND THE FAMILY STONE—Anthology, Epic E237071. Produced by Sly Stone, Sylvester Stewart. This is the most complete Sly anthology to be released yet. Contained are "Stand!" "Dance To The Music," "Family Affair," "I Want To Take You Higher" and more. **Best cuts:** All.

VARIOUS ARTISTS—California U.S.A. Columbia C237412. Conceived by Gregg Geller and executed by Jim Fishel. From the Rip Chords' uptempo "Hey Little Cobra" to Jackie DeShannon's serene "Boat To Sail," this is a sparkling collection of summer classics and near-classics and outright obscurities. They're all here: the Hondells, Flo & Eddie, Jan & Dean, well, almost all—the Beach Boys are nowhere in sight. The liner notes by Alan Betrock capture the innocence and fun of the music, which in turn captured the innocence and fun of the time it ruled the airwaves. **Best cuts:** All.

ANTHONY PHILLIPS—1984, Passport PB6006. Produced by Anthony Phillips. This LP, centered around Phillips' keyboard playing is virtually all instrumental. It's a piece of mood music with the 1984 concept. There are only four cuts on the LP and two of them run over 15 minutes. The music is dark, dense and swirls about the central theme. But, oddly enough, it is not all that gloomy. There is a kind of hope that pervades. **Best cuts:** "1984, Part 1," "Anthem 1984."

VARIOUS ARTISTS—Bar Wars, Waterhouse Records 13. Produced by Steve Raitt. Featuring the Lamont Cranston Band, the Doug Maynard Band, Willie & the Bees, and Bees Knees, and recorded live in the Minneapolis area, this compilation LP shows that white boogie rock n'roll is alive and strong in the bars of the upper Midwest. The production here captures the barroom spirit, and if the music is not too sophisticated neither is it supposed to be. They are just playing the blues. **Best cuts:** Your choice.

CHRIS SPEDDING—Friday The 13th, Passport PB6007. Produced by Chris Spedding and Busta Jones. On the opening cut here, "Guitar Jamboree," Spedding imitates virtually everyone in the who's who of rock guitar heroes. Then, for the next nine cuts, he demonstrates why he is their equal, cutting across generations from boogie blues to punk rock. This LP recorded live earlier this year at Trax in New York, with only bass and drums behind him, bears eloquent witness to Spedding guitar prowess and his mastery of various rock idioms. **Best cuts:** "Guitar Jamboree," "Pogo Dancing," "Hungry Man," "Lone Rider."

soul

BUDDY GUY—Stone Crazy, Alligator 4723. Produced by Didier Tricard, Bruce Iglauer. Guy made these six overlong tracks in France almost two years ago, backed by guitar, bass and drums. Guy's guitar and voice dominate this madly uninhibited session, and after 20 years of recording this just may be the best performance he's ever put into vinyl. The tunes he's chosen are all well known. And he turns them inside out. **Best cuts:** "I Smell A Rat," "She's Out There Somewhere," "Outskirts Of Town."

jazz

MIKE BRYAN—Sextet, Storyville SLP4015. Bryan, a generally little known, but capable guitarist who played on and off with Benny Goodman, is featured here with a unit in recordings from 1961 and 1962. The group is sparked by the solid tenor sax offerings of Georgie Auld and Doc Severinsen on trumpet and Derek Smith on piano contribute much too. Severinsen is often in a particularly mellow mood on several tracks. **Best cuts:** All.

ARTIE SIMMONS—And The Jazz Samaritans, Extra Snommis Productions 1891AS. Produced by Simmons. Simmons and his group, which varies from five to eight, produce vital fresh sounding jazz with a fusion tinge. They have solid material to work with for the most part from the appealing "Waltz For Veda" to the sprightly "Visage." The lengthy nine-minute "Monster" is not a high point for this otherwise appealing album. **Best cuts:** "Visage."

GLENN ZOTTOLA—Live At Eddie Condon's, Dreamstreet DR105. Produced by Howard Kenyon. Zottola impresses as a soloist on trumpet, alto sax and flugelhorn, and he is the recipient of strong backup by old timer Al Klink, Harold Danko, Al Harewood and Linc Milliman. The LP offers eight listenable cuts, all evergreens, taped last September at the Condon Club in New York. Pleasant mainstream jazz. **Best cuts:** "I'm Confessin'," "Like Someone In Love," "Easy To Love."

MANHATTAN RHYTHM KINGS—Inner City IC1124. Produced by John Braden. Michael Reeder, David Lisker and Brian Nalepka spearhead this big band's good humored, old fashioned 11 tracks that smack of simple 1920s "syncopation." The songs are all oldies. But there's a happy, ebullient spirit running rampant and John Wilson's annotation is an added plus. **Best cuts:** "Smoke Rings," "Changes," "Happy Feet."

TOSHIKO MARIANO QUARTET—Jazz Man JAZ8000. Producer unlisted. Recorded in the 1960s, this fly little group comprised Toshiko at the piano, her then husband Charles Mariano on alto, Gene Cherico, bass, and Eddie Marshall, drums. There are six titles, each is sparked by first rate pianistics, spectacular alto contributions and adequate rhythm. Notes by Nat Hentoff are informative, but dated. **Best cuts:** "Deep Deep River," "When You Meet Her."

BUDDY TATE & QUARTET FEATURING TETE MONTOLIU—Tate & Tete at La Fontaine, Copenhagen, Storyville SLP4030. The surprise on the album is the excellent piano work of Montoliu, who particularly sounds like Art Tatum on ballads such as "I Surrender Dear." Tate swings mightily on "Stompin' At The Savoy" and his own "Buddy's Blues," which also spots an earthy vocal by Tate. Finn Ziegler is in for some tasty jazz violin on "Buddy's Blues." **Best cuts:** All.

VIC DICKENSON—Quintet, Storyville SLP4021. The quintet, recorded in 1975, but just released now, is an all-star one, with Buddy Tate on tenor sax, Red Richards on piano, George Duvivier on bass and Oliver Jackson on drums. Trombonist Dickenson and Tate work well together. **Best cuts:** All.

EPs

B-52'S—Party Mix, Warner Bros. MINI3596. Produced by Rhett Davies, the B-52'S, Chris Blackwell. Any of the two already existing B-52'S albums is enough to get any party rolling so this disco remix where the tracks flow into each other uninterrupted is somewhat unnecessary. Still the more prominent bass/drum patterns, added sound effects and extended passages make for interesting listening and nonstop dancing.

Best cuts: "Party Out Of Bounds," "52 Girls," "Private Idaho."

LENE LOVICH—New Toy, Stiff/Epic 5E37452. Produced by Lene Lovich, Les Chappell. Despite her yodeling vocals and quasi vampire image, Lene Lovich has managed to gain a solid foothold on the new wave front here. The last album reached the upper half of the charts. This EP continues in her quirky dance rock genre that she has developed. The title track has already been getting some airplay.

Best cuts: "New Toy," "Never Never Land," "Details."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison. Reviewers: Dave Dexter Jr., Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

Dancercise Via Indie Network

NEW YORK—A line of John Devlin "Dancercise" recordings, available since 1974 through mail-order only, will now also be available through independent distribution.

And a deal is also in the works with a major label to use the Dancercise concept, according to Tom Batton, president of Hazlet, N.J.-based Music Marketing Corp., which handles marketing for Viki Industries, which owns merchandising rights to Dancercise product.

Batton says that the pending network of independents will offer the first three Devlin Dancercise albums and future projects, including one utilizing top 40 material. The three original albums, with photo-illustrated instruction books, are "Dancercise Club," "The Stretchout Exercise Class" and "Jazz Dancercise."

OUT OF OBSCURITY *Label Hopes Album Spurs Recognition*

By ALAN PENCHANSKY

CHICAGO—A two-record set containing rare recordings by legendary Paraguayan composer/guitarist Augustine Barrios is L.A.-based El Maestro Records' most important project to date.

The 2½-year-old company, formed by two L.A. area classical guitarists, has issued albums of contemporary performers. The new Barrios edition, however, is the small label's first release with the potential to bring the company international recognition.

According to El Maestro co-principal Morris Mizrahi, the set contains more information than ever before brought to light about the South American performer. Mizrahi says he and partner Richard Stover, an ethnomusicologist, began envisioning the project nearly 10 years ago.

Barrios, who died in 1944, is a legendary figure in the guitar world, and his works recently have been recorded by John Williams and Julian Bream. Because he did not travel widely outside South America, however, his career and music have been largely shrouded in obscurity.

"Most classical guitar players know the name of Barrius, but few have ever heard him play," explains Mizrahi. "It's amazing that this kind of virtuosity can just sit stagnant like that."

The Barrios recordings were made in Argentina between 1915 and 1930, according to Mizrahi. Also contained in the album is a 16-page booklet including 25 photos of the performer.

More than 300 compositions were produced by Barrios, who wrote in a style combining classical and South American indian influences. Mizrahi calls him "one of the most important composers of the 20th century for guitar."

Mizrahi's search for the rare Barrios' 78s led to a private collection in Brazil. Copied to tape and sent to Van Webster's Digital Sound Recording Studios in L.A., the material underwent extensive sonic refurbishing before being transferred to digital master tape

According to Mizrahi, the album is doing extremely well in direct mail solicitation and at guitar conventions where it's been offered Hoping to reach a broader market, Mizrahi now is seeking conventional distribution for the $24 list set

Mizrahi, who also is operator of an L.A. graphic arts business, said extremely high quality graphic presentation was stressed in the company's albums.

El Maestro plans to complete the Barrius survey with a final single disk volume, rounding out the entire collection of 78s.

Also planned is an album documenting the work of Spanish guitarist Miguel Llobet who recorded in 1915. Mizrahi described Llobet as Segovia's teacher and the link between Segovia and the great 19th century virtuoso Tarrega

Mizrahi adds that Barrios fame is still enduring in Latin communities where his status might be compared to that accorded Scott Joplin in the U.S. today.

Philips Sequenza Series Bows Aug. 17 With 5 LPs

CHICAGO—Five albums seeing U.S. release for the first time will highlight this month's roll-out of Philips' Sequenza series.

Sequenza, set to be released Aug 17, is a new mid price album/Dolby cassette series targeted at "new collectors and connoisseurs alike" Philips reportedly is de-emphasizing Festivo, the $6.98 line introduced here in 1978, in favor of Sequenza.

First U.S releases in the initial import shipment include a Jean-Pierre Rampal album of flute concertos by Devienne, Naudot and Loeillet; Mandolin Concertos with the Paul Kuentz Chamber Orchestra and Verdi Overtures conducted by Igor Markevitch.

Also "Regina Caeli," Gregorian Chants, and Alfred Brendel performing Mozart Piano Concerto No. 25 and Concerto Rondo K. 382 with the Academy of St. Martin-in-the-Fields.

According to Philips, Sequenza will have a substantially "more ambitious" release schedule than Festivo, including both "legendary performances" and new recordings.

Cover graphics used in the Sequenza series, Philips says, were found to be more successful than those designed for Festivo.

Albums in the debut release also include Tchaikovsky Violin Concerto performed by Arthur Grumiaux, Bruckner Fourth Symphony, Haitink/Concertgebouw, and Seiji Ozawa leading the Orchestra de Paris in Tchaikovsky's Sixth Symphony

Corporate Music Sponsors Grow

LONDON—Music sponsorship continues to spread in this market. Latest example is a classical album on Pickwick's Red Label titled "Music For Royal Occasions" and sponsored by the Wilkinson Sword Group.

Included is "Music For A Royal Wedding," a piece specially commissioned by Wilkinson Sword from American composer Carl Davis. The album is performed by the London Symphony Orchestra, and produced by John Boydon Associates, a consultancy much involved in sponsorship.

Wilkinson Sword has been closely associated with the LSO for four years, but this is the first time the company has commissioned a composition.

Meanwhile, Sony is sponsoring a series of musical events this year, not exclusively classical, to mark the development of Esprit range of audiophile hardware. Classical composer Donald Fraser has been called in to organize and participate in the events

Other recent sponsors of classical recordings include Grundig high fidelity and the Bank of Scotland.

Classical Notes

A free Bartok centenary exhibit, including photographs, scores and memorabilia belonging to the composer, will be held at New York's Malignon Gallery Sept. 17-21 Qualitoa Imports Ltd., which is sponsoring the exhibit, will supply complimentary Bartok sampler records to visitors. **Nina Bodnar-Horton,** a 20 year-old violinist from Santa Barbara, Calif., took first prize in the recent 18th Jacques Thibaud International Violin Competition in Paris Bodnar Horton is a student of **Henri Temianka** of Los Angeles.

Conductor **Leonard Slatkin** recently fit a Minnesota Orchestra recording date into his busy schedule, taping "Nutcracker" and "Swan Lake" Suites for Pro Arte using 3M digital equipment Producers were **Marc Aubort** and **Joanna Nickrenz.**

The young French duo piano team **Katia** and **Marielle Labeqae** is getting a massive push from Philips and the striking sisters will jet to New York in August to do interviews Their premiere album, already released here, has reportedly sold more than 100,000 copies in France It's a duo piano arrangement of Gershwin's "Rhapsody In Blue" and Concerto in F The Labeques have completed a second album of Gershwin in collaboration with soprano **Barbara Hendricks** and also have taped Brahms' "Hungarian Dances" for piano four-hands

NEWLY FOUND GRIEG PIECE RECORDED

CHICAGO—London Records will offer the first recording of a long suppressed symphony by Norwegian composer Edvard Grieg.

Grieg's Symphony in C Minor has been recorded by the Bergen Symphony Orchestra and Norwegian conductor Karsten Andersen, forces involved in the first modern performance of the piece earlier this year (Billboard, June 20, 1981). The digital recording is set to be released this month, according to London

The fully scored symphony, withheld from publication by the composer, was written when Grieg was barely out of his teens. The work recently was unearthed in a Norwegian music library. It had not been heard for more than a century

European Disks From Fonodisc

CHICAGO—Fonodisc International, Inc. has been set up for importing classical lines from Europe

According to Robert W Stern, head of the New York-based company, Corelia, Fono and Jecklin are the first catalogs to be offered. The lines are French, German and Swiss, respectively.

Stern says he is about to enter a deal with the Soviet MK Records, covering product not licensed for U S. manufacture

Fonodisc also is planning production of material in this country including a multiple record set, "Shakespeare In Hollywood," slated for August release

Hague Festival

AMSTERDAM—Talks are under way to hold an international festival of classical music in The Hague, starting next year, organized by the New York-based agency International Concert Festival Inc. Its chief executives have had preliminary talks with the municipality of The Hague, the Dutch Tourism Bureau and various local orchestras, including the Dutch Chamber.

The event would be staged in midsummer and it's likely that the festival each year will be linked to the music of a specific composer.

Melvoin Heads NARAS Local Branch In L.A.

LOS ANGELES—Michael Melvoin was elected president of the local chapter of the Recording Academy for the 1981-82 term at its July 7 board meeting

Also elected were Earl Palmer Sr., first vice president; Tom Morgan, second vice president; Morgan Ames, secretary, and Jules Chaikin, treasurer

Newly elected national trustees Garnett Brown, Ron Kramer, Eddie Lambert and Jay Lowy join re-elected incumbents Earl Palmer Sr., Jules Chaikin, Marilyn Jackson, Mauri Lathower, Sue Raney and Marilyn Baker.

Herb Eiseman will head the educational committee, which will also include Jay Lowy, Tom Noonan, Jon Joyce, Elisabeth Waldo and Benny Powell. Don Peake will chair the MVP Awards Committee, with backup from Sally Stevens, Myron Sandler and Michael Melvoin And Marla Hein, chapter executive director, will assist Dave Pell, tennis committee chairman, with the scheduling of the July 20 tournament.

Tom Noonan was also appointed to the national editorial committee.

VA-VOOM—Vanessa "Boom-Boom" Va-Voom vamps behind New England bassist Gary Shea during the E/A band's recent show at the Paradise in Boston.

Diana Disk Out

LOS ANGELES—It was bound to happen. "Hey Diana" is the title of a reworked version of Paul & Paula's "Hey Paula," sung by the group Heroes and Angels. The single is a picture disk, with Prince Charles and Lady Di smiling sweetly on one side and the British flag unfurled on the other.

The record is available in the U S. on Miami-based Coconut Records, an independently distributed subsidiary of MJS Entertainment Corp.

Survey For Week Ending 8/1/81

Billboard® Special Survey Hot Latin LPs™

© Copyright 1981 Billboard Publications Inc No part of this publication may be reproduced stored in a retrieval system or transmitted in any form or by any means electronic mechanical photocopying recording or otherwise without the prior written permission of the publisher

CHICAGO (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EMMANUEL Intimamente Arcano 3535
2	JULIO IGLESIAS De nina a mujer, CBS 50317
3	OIEGO BERDAGUER Estoy vivo, Profono 3044
4	VIVA EL NORTE 15 exitos nortenos Telediscos 1501
5	RAPHAEL En carne viva, CBS 80305
6	JUAN GABRIEL 15 sensacionales exitos, Telediscos 1018
7	LIZA LOPEZ Si quieres verme llorar Hacienda 6981
8	JOSE JOSE 15 grandes exitos Telediscos 1015
9	VICENTE FERNANOEZ 15 grandes exitos CBS Telediscos 20422
10	LOS SAGITARIOS Chava romero, Olimpico 5016
11	CAMILO SESTO 15 grandes exitos Telediscos 1011
12	JOSE LUIS PERALES En tiempo de otono, CBS 80302
13	JOSE JOSE Romantico, Pronto 1095
14	ROBERTO CARLOS CBS 12314
15	ALVARO OAVILA La culpable, Profono 3042
16	LOS TIGRES DEL NORTE Un dia a la vez, Fama 607
17	JOAN SEBASTIAN Musart 1805
18	ROCIO JURAOO Senora Arcano 3485
19	ABRIL 78 Vol 5, Joey 2088
20	VICKY CARR Y el amor CBS 20463
21	CONIUNTO MICHOACAN Piquetes de Hormiga, Odeon 73171
22	LOS JONICS 14 super exitos, Atlas 5084
23	LA MIGRA Con su cuarto LP Mar Int 125
24	YURI Esperanzas, Profono 3036
25	CAMILO SESTO Amaneciendo, Pronto 1086

N. CALIFORNIA (Pop)

This Week	TITLE—Artist Label & Number (Distributing Label)
1	JUAN GABRIEL 15 sensacionales exitos, Telediscos 1018
2	EMMANUEL Intimamente Arcano 3535
3	JULIO IGLESIAS De nina a mujor, CBS 50317
4	VIVA EL NORTE 15 exitos nortonos, Profono telediscos 1501
5	OIEGO BEROACUER Estoy vivo, Profono 3044
6	JOSE IOSE 15 grandes exitos, Telediscos 1015
7	BEATRIZ AORIANA El cofrecito, Perless 2216
8	CHELO Ya no me interesa Musart 1801
9	RAPHAEL En carne viva, CBS 80305
10	ROBERTO CARLOS CBS 12314
11	JUAN PAROO Juan mucho mas Juan, CBS 80304
12	LOS TIGRES DEL NORTE Un dia a la vez, Fama 607
13	LUPITA O'ALESIO Ya no regreso contigo, Orfeon 16047
14	JUAN GABRIEL Recuerdos, Pronto 1076
15	LA MIGRA Con su cuarto LP, Mar Int 125
16	LOS JONICS 14 super exitos Atlas 5084
17	HERNALDO Procuro olvidarte Al 3209
18	RAMON AYALA Fredy 1206
19	LIZA LOPEZ Si quieres verme llorar Hacienda 6981
20	CAMILO SESTO 15 grandes exitos, Telediscos 1011
21	CONJUNTO MICHOACAN Piquetes de hormiga, Odeon 73171
22	JOSE IOSE Romantico Pronto 1095
23	LOS BUCKYS Profono 3024
24	JOAN SEBASTIAN Musart 1805
25	IUAN GABRIEL Con Mariachi, Pronto 1080

KITT-FM Changing To Country On Aug. 1

By ED HARRISON

LOS ANGELES—KITT-FM, sister station of San Diego's leading country station KCBQ-AM, is changing to a country format Aug 1 in the form of Q-105.

The station will then join KSON-FM as the second country outlet on the stereo dial. KITT-FM currently has a "part disco, contemporary and album" format.

Bob McKay, program director of KCBQ will also simultaneously program the new Q-105.

"A lot of research in the market told us there were more country shares available in the market," says McKay, where KCBQ leaped from a 2.5 to 3.4 in the spring Arbitrons 12-plus. KITT scored a meager 0.8.

McKay says that Q-105 will be "basic hit country" in stereo. "Research also showed that a good FM station that played a good flow would attract listeners."

As for the differences between KCBQ and KITT, explains McKay, "KCBQ will be more of a clearinghouse for information, concert and bar events and keeping our personalities in front of people, kicking up dust with them.

"It will be the reverse on the FM all music. The personality will be there but not as visible or active as on the AM. We'll be playing similar music but how it's played and how the audience hears them will be different."

McKay adds he is still "filling holes" in the revamped airstaff with full lineup to be disclosed shortly

Price Hikes' New Wrinkle; Two-Tiered Pricing Evident

● *Continued from page 1*

more per album in the $5.98 list category.

John Schulman of Laury's, Chicago, prices his albums from M.S. Distributing higher than any others in the bin because the distributor is about a quarter higher on his wholesale billing.

Retailers who are into the multitiered shelf pricing explain the need for the variable noting that they can afford to sell from 100 to 200 of their bestsellers at a lesser price because they are not tying up money into inventory. With the record industry forced to pay an average 21% interest for money, slow-selling albums must be bumped upward to defray the cost of their store storage. Chains steeped in classical marketing indicate they are eyeballing a separate higher shelf ticket for this generally slowest moving of repertoire.

Singles, too, moved up sharply pricewise from the last chain survey (Billboard, February 6, 1981). Bilacky was unique in reporting that National Record Mart has moved many singles in a recently introduced three for $3.75 marketing campaign.

Sue Ike Turner

LOS ANGELES—The local Imperial Thrift & Loan Association is suing Ike Turner and his Bolic Sound and Spudnick Booking Agency in Superior Court here, alleging Turner owes $356,465.48 due on a $379,764 promissory note tendered the plaintiff in February, 1980. In addition, the suit claims Turner also owes the plaintiff $11,392 in late charges accruing at $631.94 monthly

U.S. Retail Chains' LP & Singles Pricing

Chain Name	Home Base	No. of Stores	$5.98 List Price Special	$5.98 List Price Shelf	$8.98 List Price Special	$8.98 List Price Shelf	$9.98 List Price Special	$9.98 List Price Shelf	Singles Hits	Singles Oldies
Record Theater	Buffalo	14	$4.99	$5.88	$6.98	$7.98	$7.98	$8.98	$1.39	$1.69
Record Bar	Durham	123	$4.99	$5.49	$6.49	$8.29 $8.49	$7.98	$8.98	$1.49	
Camelot	N. Canton, O.	115	$4.99	$5.98	$6.99 $7.99	$8.29	$7.99	$8.99	$1.49	
Flipside	Lubbock, Tex	22	$3.66	$5.98	$6.99	$7.97 $8.59	$7.99	$8.97 $9.59	$1.49	
Spec's	Miami	15	3.99	$5.49	$5.99	$7.99 $8.69	$6.99	$8.69 $8.99	$1.49	
National Record Mart	Pittsburgh	70	$3.99	$5.00 $5.29 $5.49	$5.99 $6.49	$7.99 $8.49	$6.99 $7.49	$8.99 $9.49	$1.39	
Sound Shop	Nashville	24	$4.99	$5.98	$6.29 $6.39	$7.29	$7.98	$8.98	$1.39	
Turtles	Atlanta	23	$3.66	$4.99	$5.99	$6.99 $7.98	$8.33	$8.98	$1.49	
Hastings/Record/Sound Town	Amarillo	70	$3.99	$4.99	$5.99	$7.99	$6.99	$8.99	$1.49	
Music Plus	Los Angeles	25	$4.59	$4.99	$6.59	$7.59	$6.99	$7.99	$1.29	
Scott Young Organization	Atlanta	8	$3.99 $4.99	$5.49	$6.99 $7.49	$8.29	$7.99 $8.49	$9.29	$1.29	
Sound Warehouse	Oklahoma City	32	$3.33 $3.99	$4.99	$5.99	$6.99 $7.99	$6.99	$7.99 $8.99	$1.19 to $1.69	
Musicland Group	Minneapolis	470	$4.99	$5.99	$5.99 $6.99	$8.49 $8.79	$6.99 $7.99	$9.49 $9.79	$1.49	$1.69
Deorsey's	Portland, Me	7	$3.99 $4.19	$5.49	$6.99 $6.99	$6.49	$7.99	$8.49	$1.49	
Recordland	Cleveland	35	$3.99 $4.99	$5.69	$6.69	$8.69	$7.69	$9.69	$1.49	
Laury's	Chicago	5	$4.39	$5.39	$6.99	$7.59 $8.69	$7.79	$8.39 $9.69	$1.69	
King Karol	New York		$5.79		$7.98		$8.98		$1.39	
Great American	Minneapolis	7	$4.98 $5.28	$5.79 $6.44	$8.28	$8.58	$6.79 $7.29	$9.28 $9.58	$1.59	$1.69
Cavages	Buffalo	13		$4.99 $5.99	$6.88 $7.39	$8.39	$7.88	$9.39	$1.39	
Big Daddy's	Chicago	6	$3.87	$4.99	$5.55 $5.87	$6.99	$5.99 $6.87	$7.99	not carried	
The Record Shop	Minneapolis	31	$4.99	$5.98	$5.99 $6.99	$8.49 $8.79 $8.98	$6.99 $7.99	$9.49 $9.79 $9.98	$1.59	$1.69
Circles	Phoenix	5	$3.99	$4.99	$5.88	$7.99	$7.88	$8.99	$1.39	
Hollywood	Phoenix	8	$3.99	$4.99	$5.98	$7.99	$6.98	$8.99	$1.39	

Lifelines

Births

Girl, Lauren Lyna, to Linda and David Webb, July 14 in Chicago. Father is Third Coast Records vice president for marketing and sales.

* * *

Girl, Kari, to Joann and Robert Roberg recently in Westchester, Ill. Father is regional sales representative for Disneyland Records.

* * *

Boy, Steven, to Marcia and David Yarnell Dodson, July 12 in Philadelphia. Grandfather is Jules Yarnell, antipiracy counsel to the RIAA.

Marriages

Harry Bergmao, founder and chairman of the board of the Record Bar retail chain, to Ruth Senter July 19 in Charlotte, N.C.

* * *

Larry VanDrugg to Meredith Sykes July 3 in Washington. Groom is promotion representative for RCA Records; bride is classical merchandiser for PolyGram.

Deaths

Sy Warner, 52, veteran recording industry executive, of cancer July 17 in New York. He was with London Records for many years; more recently, he served as director of marketing for the music industry at Poly Pak, a Long Island packager. He is survived by his widow Gladys, one son and one daughter.

* * *

Carol Fox, 58, one of the co-founders in 1956 of Chicago's Lyric Opera Co. and its general manager for 26 years until she retired in January, of a heart attack July 21 at her Chicago home. She had been in declining health in recent years.

* * *

Hubert Johnson, age unknown, by suicide July 11 in Detroit. Mich. Johnson was an original member of the Contours, r&b group that recorded for Motown Records in the '60s. Their most notable record, "Do You Love Me," was a top three pop hit in 1962. Johnson was a cousin of Jackie Wilson, who introduced the group to Berry Gordy.

* * *

Snub Mosley, 71, a jazz trombonist who played with Louis Armstrong and Fats Waller, of complications from a stroke July 21 in New York. During World War II, Mosley made USO tours and toured the South Pacific, England, France and Germany. He was awarded 10 citations from the U.S. Government for entertaining the troops.

* * *

James L. Buffington, 59, a French horn player who performed with many New York chamber orchestras, from a stroke July 20 in Englewood, N.J. Buffington played with the Budapest String Quartet, the Juilliard String Quartet and the Lincoln Center Chamber Society. He also enjoyed a career in jazz and popular accompaniment. He is survived by his widow Ruth and two daughters.

* * *

Rudi Wairata, 48, Dutch guitarist who specialized in Hawaiian music, recently. For the past 30 years, he had led two internationally known ensembles: the Mena Maria Alistrels and the Amboina Serenaders.

Billboard's Top Single Picks

Survey For Week Ending 8/1/81

Number of singles reviewed this week 74 Last week 90

© Copyright 1981 Billboard Publications Inc No part of this publication may be reproduced stored in a retrieval system or transmitted in any form or by any means electronic mechanical photocopying recording or otherwise without the prior written permission of the publisher

Pop

THE MOODY BLUES—The Voice (4:08); producer Pip Williams, writer Justin Hayward, publisher WB, ASCAP, Threshold, 602 Second single from the group's No 1 "Long Distance Voyager" is a texturally lush piece of pop in the best tradition of their earlier work Justin Hayward's vocals glide along to the magnificent arrangement This single should garner broader airplay than "Gemini Dreams"

LULU—I Could Never Miss You (More Than I Do) (3:10); producer Mark London, writer Nait Harrison, publisher Abesongs, BMI Alfa, 7006 The pop thrush of the late '60s is already back on the charts with this pretty ballad It's a soft, fluffy tune with much of the appeal of Sheena Easton's big hits.

GEORGE HARRISON—Teardrops (3:20); producer George Harrison, Ray Cooper, writer George Harrison, publisher Ganga, BMI Dark Horse (Warner Bros.) 49785 Harrison follows the number two smash "All Those Years Ago" with a lilting midtempo tune which recalls Cliff Richard's recent hits. It's peachy and energetic, a far cry from his ponderous introspective ballads of the mid '70s

THE ALLMAN BROTHERS BAND—Straight From The Heart (3:18); producer John Ryan, writers Dickey Betts, Johnny Cobb, publisher Pangola, Careers, Milene, BMI, Arista, 0618 With producer John ("Let Me Love You Tonight") Ryan at the helm, the Allmans have come through with their most commercially accessible effort in some time The tune has a strong and memorable hook that entrenches it right in the mainstream

ART GARFUNKEL—A Heart In New York (3:13); producer Roy Halee, Art Garfunkel writers B Gallagher, G Lyle, publisher Irving, BMI, Columbia, 1802307 Garfunkel's latest is a pretty ballad which recalls classic Simon & Garfunkel hits like "The Boxer" in its soft guitar opening Some lively horn work later in the tune gives it a fresh element

RICK JAMES—Super Freak (part 1) (3:18); producer Rick James, writers R James, A Miller, publisher Jobete, Stone City, ASCAP; Gordy, 7205 Followup to "Give It To Me Baby" is a superior funk song which has already earned top 40, r&h and AOR play Synthesizer gives the track a moody feel

PATTI AUSTIN—Do You Love Me? (3:22); producer Quincy Jones, writer Rod Temperton, publisher Rodsongs ASCAP; Qwest, 49754 (W 6) With Quincy Jones' sterling production, Temperton's mellow hooks and Austin's excellent vocals, this is a sizzling, uptempo track Guitar solo near the end adds a rock edge

recommended

MICHAEL STANLEY BAND—Falling In Love Again (3:29); producer Eddie Kramer, Michael Stanley Band writer M Stanley, B Pelander, publisher Rena, Michael Stanley, ASCAP; EMI, 17056

BERNADETTE PETERS—Dedicated To The One I Love (2:17); producer Brooks Arthur, writer Lowman Pauling, Ralph Bass, publisher Duchess BMI, MCA, 51152

JIM MESSINA WITH PAULINE WILSON—Stay The Night (3:47); producer Jim Messina, writer Jim Messina, publisher Jasparilla, ASCAP, Warner Bros 49784

DONNIE IRIS—The Rapper (3:36); producer Mark Avsec, writer Donnie Iris, publisher Six Uvus Revival, Kama Sutra, BMI, MCA, 51153

HAWKS—Lonely Nights (3:09); producer Tom Werman, writer F Wiewel publisher Chappell, Junior Wild, ASCAP, Columbia, 1802401

DARTS—Let's Hang On (3:13); producer Tommy Boyce, Richard Hartley, writers Crewe, Linzer, Randell, publisher Ardmore and Beechwood, BMI, Kal Family WS902412

BADFINGER—Because I Love You (2:58); producer Jack Richardson, Steve Wittmack, writer Joey Molland, publisher Famous Music, ASCAP, Atlantic, 3833

JESSE WINCHESTER—Baby Blue (3:22); producer Willie Mitchell, writer Valerien Lagueux, Sam Gulino, publisher Rogelle, BMI, Bearsville, 49781 (W B)

DENIECE WILLIAMS—Silly (4:26); producer Thom Bell, Deniece Williams, writers J D Williams, F Bashett, C McDonald, publisher Rosebud, Arc, Columbia, 1802406

CHRISTINE LAVIN—Prince Charles (3:18); producer Terry Cashman, writer Christine Lavin publisher Bleedingwell, ASCAP, Lifesong 45091

Soul

STEVIE WONDER—Did I Hear You Say You Love Me (4:10); producer Stevie Wonder, writer Stevie Wonder, publisher Jobete, Black Bull, ASCAP, Tamla 54328 Fourth single from "Hotter Than July" is a funky uptempo number Wonder's gruff vocals work well within the context of this song

recommended

TEMPTATIONS—Aiming At Your Heart (3:33); producer Thom Bell, writers J B Jefferson, C B Simmons, R Roebuck, publisher Assorted, BMI, Gordy, 7208

GLADYS KNIGHT & THE PIPS—If That'll Make You Happy (4:37); producers Nickolas Ashford, Valerie Simpson, writers N Ashford, V Simpson, publisher Nick O Val, ASCAP, Columbia, 1802413

DONALD BYRD AND 125TH STREET, N.Y.C.—Love Has Come Around (4:25); producer Isaac Hayes, writer William Duckett, publisher Blackbyrd, BMI, Elektra, 47168

QUIET STORM—When You Came (3:30); producer Mark Davis, writer W Robinson, publisher Bertam, ASCAP, Tamla, 54330

KEITH & DARRELL—You're My Gardener (3:32); producer Hal Davis writer W Robinson, publisher Bertam, ASCAP, Tamla, 54329

R.J.'S LATEST ARRIVAL—Body Snatcher (3:58); producer R J Rice, writer R J Rice publisher Big Seven, Arrival, BMI, Sutra, 109

LEON BRYANT—Can I (3:48); producer John Christopher, writer Leon Bryant, Liz Temkin publisher Delightful, Double P, BMI, ASCAP, DeLite, 814

TRUTH—It's Gonna Take A Miracle (3:00); producer Bobby Massey, writers L Hancock, A Boyd, B Massey, R Levert, publisher Davahkee, ASCAP, Devaki, 4003

Country

THE KENDALLS—Teach Me To Cheat (2:11); producer Jerry Gillespie and the Kendalls, writers Terry Skinner/Ken Bell/J.L Wallace, publisher Hall Clement (Welk Music Group), BMI Mercury 57055 No one sings about cheating and honky tonk angels like this duo, and their debut Mercury single is tailor made for their unique sound It's bright, bouncy and a paean to the virtues of sinning

BRENDA LEE—Enough For You (3:10); producer Ron Chancey, writer Kris Kristofferson, publisher Resaca, BMI MCA 51154 A glissando of steel guitar intros this slow paced ballad in true country tradition Lee's huskiness makes a nice contrast with the silvery instrumental track

FRED KNOBLOCK—Memphis (2:35); producer James Stroud, writer C Berry, publisher Arc, BMI Scotti Brothers ZS502434 Knoblock's followup to his top 10 duet with Anton is a vibrant version of Chuck Berry's classic tune Arrangement retains much of its original flavor

THE CORBIN/HANNER BAND—Livin' The Good Life (2:32); producer Tommy West, writer Bob Corbin, publisher Sabal, ASCAP Alfa ALF7007 Here's another rollicking number about the joys of simple living There's plenty of acoustic picking, sprightly steel and spirited harmonizing to keep the old proposition palatable.

ZELLA LEHR—Feedin' The Fire (2:49); producer Glenn Sutton, writer B. Hobbs, publisher Algee BMI Columbia 1802431 Lehr's debut Columbia release is an upbeat tune detailing love's smoldering passion A touch of steel and a rush of strings flavor production

JOHNNY RODRIGUEZ—Trying Not To Love You (3:07); producer Billy Sherrill, writer M Haggard, publisher Shade Tree, BMI Epic 1402411 Rodriguez delivers a slow plaintive Merle Haggard tune with style Zesty fiddle licks balance out orchestration

DEBORAH ALLEN—You (Make Me Wonder Why) (3:20); producer Steve Gibson, writers D Allen, R VanHoy) publishers Duchess/Posey/Tree, BMI Capitol PA5014 Allen's estimable voice croons and soars in this throbbing pop flavored lament The artful lyric overlapping makes the tune catchy and its message persistent

KRIS KRISTOFFERSON—Here Comes That Rainbow Again (2:54); producers Kris Kristofferson, Fred Foster, writer Kris Kristofferson, publisher Resaca, BMI Monument M21000 Kids, truckstops, waitresses—all the familiar and tested images converge in Kristofferson's hoarse homily about the bright side of human nature. It's a heartening story, well told, and worth the listening

recommended

BOBBY SMITH—Just Enough Love (For One Woman) (3:20); producer Bob Montgomery, writers D Morrison, D Kirby, publisher House of Gold Music/Cross Keys, EMI/ASCAP Liberty, PA1417

DAVID HEAVENER—Put In A Quarter (2:32); producers David Heavener, Bill Harris, writer D Heavener, publisher, I.S P D, ASCAP Brant DH1018A

CHARLIE LOUVIN—Ten Years, Three Kids, And Two Loves Too Late (3:45); producer Pete Drake, writers R Murrah, J McBridge, publishers Magic Castle/Blackwood, EMI First Generation FGS007.

RIDERS IN THE SKY—Soon As The Roundup's Through (3:32); writer Woody Paul; publisher Buck ASCAP Rounder 4543

VIC WILLIS TRIO—I Couldn't Live Without Your Love (2:36); producer Pete Drake, writer R Beresford, publisher Window, EMI First Generation FGS008

KENNY ROBERTS—Get It Behind You Girl (1:50); producer Ray Griff writer Ray Griff, publisher Blue Echo, ASCAP Longhorn LH4503

First Time Around

BRUCE "BABY MAN" BAUM WITH LITTLE ROGER & THE GOOSEBUMPS—Marty Feldman Eyes (2:47); producer Jimmie Haskell, Dick Bright, Roger Clark, Bruce Baum, writer B Baum, R Bright, publisher Hollywood Boulevard ASCAP, Horn, II. Inspired by "Bette Davis Eyes," this parody effectively lampoons the pop hit and becomes a solid comedy/pop gem in its own right Many stations have already gone on this one

MAGNUM—The Party's Over (3:55); producer Jerry Wise, writer B McCorvey Jr, publisher Round Sound, BMI Raven R45121 This intense and melodic love song is a most promising debut, for this Alabama band The sure and seasoned vocals are backed by a rich layer of sound, conspicuous with piano and violins.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100 Review editor—Ed Harrison.

Chartbeat

• *Continued from page 9*

RCA Rebounds RCA this week collects its third No. 1 pop hit of 1981 with **Rick Springfield's** "Jessie's Girl." The tune follows **Dolly Parton's** "9 To 5" and **Hall & Oates'** "Kiss On My List."

No other label has amassed three pop toppers this year, and only two have collected two: Chrysalis, which hit the top with **Blondie's** "The Tide Is High" and "Rapture," and EMI-America, which made No. 1 with **Sheena Easton's** "Morning Train" and **Kim Carnes'** "Bette Davis Eyes."

The RCA turnaround is especially impressive in light of the fact that the label went nearly four years without so much as one No. 1. Before "9 To 5," its most recent pop topper was **Hall & Oates'** "Rich Girl" in April, 1977.

This is the first year that RCA has gathered three No. 1 singles since 1974 and '75, when **John Denver** was riding high. It's the first year the label has had three No. 1 hits by three different acts since 1969, when it hit the top with **Henry Mancini's** "Love Theme From 'Romeo & Juliet,'" **Zager & Evans'** "In The Year 2525" and **Elvis Presley's** "Suspicious Minds," his last pop topper

Springfield, who plays Dr. Noah Drake on the soap opera "General Hospital," is the fifth television actor to nab a No. 1 single, following **Shelley Fabares** (1962's "Johnny Angel"), **Lorne Greene** (1964's "Ringo"), **Vicki Lawrence** (1973's "The Night The Lights Went Out In Georgia") and **David Soul** (1977's "Don't Give Up On Us")

"Jessie's Girl" is the first No. 1 pop hit for producer Keith Olsen, who narrowly missed the summit with **Foreigner's** number two "Double Vision" and number three "Hot Blooded," both from 1978

Stark Seminars Eye Vid Rental

• *Continued from page 14*

38 computer at Stark headquarters in North Canton, Ohio. He told the group that each store in the chain will have a portable data terminal to transmit point of sale information by 1983. The chain purchased the processor for $300,000 earlier this month.

The advertising panel reviewed some of the promotional concepts favored by vice president Gerry Gladieux. They included "record runs," a joint promotion involving a Camelot store and a radio station which gives a consumer the chance to grab as many records possible in a given time period, in-store appearances; cross-merchandising with other retailers to gain exposure for Camelot stores; retailing radio station paraphernalia; and display contests. Gladieux is now preparing a Camelot promotional guide for distribution to the chain's district supervisors in September.

The security meetings were designed to show how company profits are directly related to daily store operations. Mike Allison, director of retail operations, notes that Stark saw an increase in dollars lost from shoplifting and internal theft in 1980. Shrinkage has slowed somewhat in the last six months, he reports, due largely to an increased emphasis on "security education" in the chain's manager-in-training programs and at district meetings of Stark supervisors. As a result, Allison says he's hopeful that by the first quarter of next year the chain will show actual reductions in store losses.

'Metal' Album Unleashed

• *Continued from page 16*

Devo. "They decided to keep it for their own album after they'd recorded it for us," Azoff says, with some displeasure.

Azoff also tried to get REO, Styx and Van Halen on the soundtrack, but ran into timing problems with their tours and recording dates.

The LP differs from "Urban Cowboy" in that there are no "live" cuts and the compositions are all new and original But it's similar in that it introduces a new band, Atlanta-based Riggs, just as "Urban Cowboy" helped bring the little-known Johnny Lee to prominence.

Lee is signed to Full Moon/Asylum. Riggs' first album will appear this fall on Full Moon/WB, along with the Grand Funk Railroad reunion album. The Grand Funk LP, now being cut in L.A., is being co-produced by Andy Cavaliere, the group's manager, and Bob Destocki

Destocki, Frontline's director of a&r, notes that all of the songs were written by the acts, mostly from scripts or film clips.

"After we decided who we wanted," he says, "we sent out scripts and storyboards to everybody. We asked each artist to submit at least two songs, so we had a lot to choose from."

Blue Oyster Cult got somewhat carried away and submitted six songs, of which only one is on the soundtrack. The others appear on the group's own "Fire Of Unknown Origin" LP, which jumps to number 38 this week

Only three acts have more than one cut on the album: Felder, Riggs and Cheap Trick

And just two of the songs were not written expressly for the film. Stevie Nicks' "Blue Lamp" is an outtake from her new "Bella Donna" LP, Trust's "Prefabricated" is from one of its French CBS albums.

Five of the tracks on the album were produced by rock titan Roy Thomas Baker, songs by Cheap Trick, Sammy Hagar and Riggs It marked the first time he'd worked with any of the acts.

Destocki's primary responsibility was compiling the LP, Azoff was responsible for the actual negotiations

Felder's "Heavy Metal" features background vocals by fellow Eagles Don Henley and Timothy B. Schmit, but Azoff says he didn't try to get the Eagles themselves on the album.

(Azoff also suggests that the Eagles will issue a second volume of greatest hits later this year, including some brand new material.)

Billboard HOT 100

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Chart Bound

DEDICATED TO THE ONE I LOVE—Bernadette Peters MCA 51152
STRAIGHT FROM THE HEART—The Allman Brothers Band Arista 0618

SEE TOP SINGLE PICKS REVIEWS, Page 67

This Week	Last Week	Wks. On Chart	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	Licensee
1 ☆	3	19	JESSIE'S GIRL—Rick Springfield (Keith Olsen), R. Springfield, RCA 12201	CLM
2	1	12	THE ONE THAT YOU LOVE—Air Supply (Harry Maslin), G. Russell, Arista 0604	CPP
3 ☆	4	13	THE THEME FROM THE "GREATEST AMERICAN HERO"—Joey Scarbury (Mike Post), M. Post, S. Geyer, Elektra 47147	ABP BP
4 ☆	6	8	I DON'T NEED YOU—Kenny Rogers ● (Lionel B. Richie Jr.), R. Christian, Liberty 1415	WBM
5 ★	5	12	ELVIRA—The Oak Ridge Boys (Ron Chancey), D. Frazier, MCA 51084	
6 ☆	7	10	SLOW HAND—Pointer Sisters (Richard Perry), M. Clark, J. Bettis, Planet 47929 (Elektra)	WBM
7	2	19	BETTE DAVIS EYES—Kim Carnes ● (Val Garay), D. Weiss, J. DeShannon, EMI-America 8077	CLM
8 ☆	9	11	BOY FROM NEW YORK CITY—Manhattan Transfer (Jay Graydon), J. Taylor, G. Davis, Atlantic 3816	CPP
9 ★	10	11	HEARTS—Marty Balin (John Hug), J. Barish, EMI America 8084	CLM
10 ☆	14	10	QUEEN OF HEARTS—Juice Newton (Richard Landis), H. DeVito, Capitol 4997	CLM
11	8	14	YOU MAKE MY DREAMS—Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, J. Oates, S. Allen, RCA 12217	CLM
12	13	9	GEMINI DREAM—The Moody Blues (Pip Williams), J. Hayward, J. Lodge, Threshold 601 (Polygram)	WBM
13 ☆	16	6	NO GETTIN' OVER ME—Ronnie Milsap (Ronnie Milsap & Tom Collins), T. Brasfield, M. Aldridge, RCA 12264	CPP
14 ☆	24	4	ENDLESS LOVE—Diana Ross And Lionel Richie (Lionel Richie), L. Richie, Motown 1519	
15 ★	17	16	TIME—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0598	CPP/ALM
16 ☆	19	7	TOUCH ME WHEN WE'RE DANCING—Carpenters (Richard Carpenter), T. Skinner, J. L. Wallace, K. Bell, A&M 2344	CLM
17 ☆	25	7	LADY YOU BRING ME UP—Commodores (James Anthony Carmichael & Commodores), W. King, H. Hudson, S. King, Motown 1514	CPP
18 ★	20	12	THE STROKE—Billy Squier (Mack & Billy Squier), B. Squier, Capitol 5005	
19 ★	21	14	SWEET BABY—Stanley Clarke & George Duke (Stanley Clarke & George Duke), G. Duke, Epic 19-01052	WBM
20 ★	23	10	IT'S NOW OR NEVER—John Schneider (Tony Scotti & John D'Andrea), W. Gold, A. Schroeder, Scotti Bros. 6-02105 (CBS)	CHA/HL
21	11	11	ALL THOSE YEARS AGO—George Harrison (George Harrison & Ray Cooper), G. Harrison, Dark Horse 49725 (Warner Bros.)	WBM
22 ☆	27	5	URGENT—Foreigner (Robert John Lange & Mick Jones), M. Jones, Atlantic 3831	WBM
23 ☆	28	10	IN THE AIR TONIGHT—Phil Collins (Phil Collins), P. Collins, Atlantic 3824	WBM
24 ★	26	8	DON'T LET HIM GO—REO Speedwagon (Kevin Cronin, Gary Richrath, Kevin Beamish), K. Cronin, Epic 19-02127	WBM
25	12	17	MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/I'LL BE BACK/DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45—Stars On 45 ● (Jaap Eggermont), Radio Records 3810 (Atlantic)	CLM
26	18	13	MODERN GIRL—Sheena Easton (Christopher Neil), D. Bugatti, F. Musker, EMI America 8080	CHA-HL
27 ★	29	11	THE BREAKUP SONG—Greg Kihn Band (M.K. Kaufman), G. Kihn, S. Wright, Beserkley 47149 (Elektra)	WBM
28 ☆	34	5	COOL LOVE—Pablo Cruise (Tom Dowd), C. Lerios, D. Jenkins, I. Pierce, A&M 2349	CPP ALM
29	15	22	A WOMAN NEEDS LOVE—Ray Parker Jr. & Raydio (Ray Parker, Jr.), R. Parker Jr., Arista 0592	CPP
30 ☆	56	3	WHO'S CRYING NOW—Journey (Mike Stone), S. Perry, J. Cain, Columbia 18-02241	CPP
31 ☆	44	3	FIRE AND ICE—Pat Benatar (Keith Olsen & Neil Geraldo), Kelly, Sheets, Benatar, Chrysalis 2529	B-3/WBM
32	33	12	DOUBLE DUTCH BUS—Frankie Smith (Not Listed), F. Smith, B. Bloom, WMOT 8-5351	CPP
33 ★	37	10	ROCK 'N ROLL DREAMS COME THROUGH—Jim Steinman (Jimmy Iovine, Jim Steinman, John Jansen), J. Steinman, Epic/Cleveland International 19-0211	WBM
34 ☆	45	4	DON'T GIVE IT UP—Robbie Patton (Christine McVie, Ken Caillat & Robbie Patton), R. Patton, D. Adelstein, Liberty 1420	WBM
35 ★	39	9	FEELS SO RIGHT—Alabama (Alabama, Larry McBride, Harold Shedd), R. Owen, RCA 12236	WBM
36 ☆	42	7	LOVE ON A TWO WAY STREET—Stacy Lattisaw (Narada Michael Walden), S. Robinson, B. Keyes, Cotillion 46015 (Atlantic)	CPP
37 ★	41	7	DON'T WANT TO WAIT ANYMORE—Tubes (David Foster), Tubes, D. Foster, Capitol 5007	CPP/ALM
38 ☆	57	2	STOP DRAGGIN' MY HEART AROUND—Stevie Nicks w/Tom Petty & The Heartbreakers (Jimmy Iovine & Tom Petty), T. Petty, M. Campbell, Modern 7336 (Atlantic)	WBM
39 ☆	49	5	REALLY WANNA KNOW YOU—Gary Wright (Gary Wright & Dean Parks), A. Thomson, G. Wright, Warner Bros. 49769	CPP-WBM
40 ☆	50	5	YOU'RE MY GIRL—Franke & The Knockouts (Steve Verroca), F. Previte, M. Elworthy, B. Harrison, Millennium 11808 (RCA)	CLM
41 ★	47	6	EVERLASTING LOVE—Rex Smith/Rachel Sweet (Rick Chertoff), B. Cason, M. Gayden, Columbia 18-02169	B-3
42	22	15	SEVEN YEAR ACHE—Rosanne Cash (Rodney Crowell), R. Cash, Columbia 11-11476	JGM/CRIT
43	30	15	THIS LITTLE GIRL—Gary U.S. Bonds (Miami Steve & Bruce Springsteen), B. Springsteen, EMI-America 8079	WBM
44	46	9	TOM SAWYER—Rush (Rush & Terry Brown), Lee, Lifeson, Peart, Dubois, Mercury 76109 (Polygram)	WBM
45 ★	51	5	NIGHTWALKER—Gino Vannelli (Gino Vannelli, Joe Vannelli, Ross Vannelli), G. Vannelli, Arista 0613	CPP
46 ☆	67	2	HOLD ON TIGHT—ELO (Jeff Lynne), J. Lynne, Jet 5-02408	
47 ★	52	7	FLY AWAY—Blackfoot (Al Nalli & Henry Weck), R. Medlocke, J. Spires, Atco 7331 (Atlantic)	CPP
48 ★	54	6	NICOLE—Point Blank (Bill Ham), B. Bath, M. Hamilton, B. Green, B. Randolph, R. Burns, K. Davis, MCA 51132	CLM
49 ☆	61	4	THAT OLD SONG—Ray Parker Jr. & Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0616	CLM
50 ☆	65	2	STEP BY STEP—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 47174	CPP
51	32	15	AMERICA—Neil Diamond (Bob Gaudio), N. Diamond, Capitol 4994	CLM
52 ★	58	4	STRANGER—Jefferson Starship (Ron Nevison), P. Sears, J. Sears, Grunt 12275 (RCA)	WBM
53 ★	63	4	BREAKING AWAY—Balance (Balance), P. Castro, Portrait 24-02177 (Epic)	WBM
54 ★	62	4	NOTHING EVER GOES AS PLANNED—Styx (Styx), D. DeYoung, A&M 2348	CPP/ALM
55	35	24	I LOVE YOU—Climax Blues Band (John Ryan), Holt, Warner Bros. 49669	CPP
56	36	22	SUKIYAKI—A Taste Of Honey ● (George Duke), R. Ei, H. Nakamura, Capitol 4953	CPP
57	38	12	STRONGER THAN BEFORE—Carole Bayer Sager (Burt Bacharach & Brooks Arthur), C.B. Sager, B. Bacharach, B. Roberts, Boardwalk 8-02054	CHA-HL
58	40	10	GIVE IT TO ME BABY—Rick James (Rick James), R. James, Gordy 7197 (Motown)	CPP
59	43	11	A LIFE OF ILLUSION—Joe Walsh (Joe Walsh), K. Passarelli, J. Walsh, Asylum 47144 (Elektra)	WBM
60	31	17	WINNING—Santana (Keith Olsen), R. Ballard, Columbia 11-01050	WBM
61	48	15	IS IT YOU—Lee Ritenour (Lee Ritenour, Harvey Mason), L. Ritenour, E. Tagg, B. Champlin, Elektra 47124	WBM
62 ☆	76	2	THE BEACH BOYS MEDLEY—The Beach Boys (not listed), not listed, Capitol 5030	
63	53	9	FANTASY GIRL—38 Special (Rodney Mills), Carlisi, Peterik, A&M 2330	WBM
64	55	7	SUZI—Randy Vanwarmer [illegible] 49752 (Warner Bros.)	WBM
65	59	19	WHAT ARE WE DOIN' IN LOVE—Dottie West (Brent Maher & Randy Goodrum), R. Goodrum, Liberty 1404	CHA-HL
66 ★	74	4	YOU DON'T KNOW ME—Mickey Gilley (Jim Ed Norman), C. Walker, E. Arnold, Epic 14-02172	
67 ★	77	3	JOLE BLON—Gary U.S. Bonds (Miami Steve & Bruce Springsteen), M. Mullican, EMI America 8089	
68	72	3	MEDLEY II—Stars On 45 (Jaap Eggermont), Not Listed, Radio Records 3830 (Atlantic)	
69 ★	78	2	YOU COULD TAKE MY HEART AWAY—Silver Condor (Mike Flicker), J. Carey, Columbia 18-02268	
70 ★	80	3	PAY YOU BACK WITH INTEREST—Gary O. (Richard Landis), Clarke, Hicks, Nash, Capitol 5018	
71 ☆	NEW ENTRY		I COULD NEVER MISS YOU—Lulu (Mark London), B. Harrison, Alfa 7006	
72 ★	82	2	SQUARE BIZ—Teena Marie (not listed), T. Marie, A. McGrier, Gordy 7202 (Motown)	
73 ★	83	2	FOR YOUR EYES ONLY—Sheena Easton (C. Neil), B. Conti, M. Leeson, Liberty 1418	
74 ★	84	2	GENERAL HOSPI-TALE—The Afternoon Delights (Harry King), H. King, L. Ledesma, MCA 51148	
75 ★	85	2	HEAVY METAL—Don Felder (not listed), D. Felder, Full Moon/Asylum 47175 (Elektra)	CPP
76 ★	79	4	SECRETS—Mac Davis (Rick Hall), S. Lorber, M. Robin, J. Silber, Casablanca 2336 (Polygram)	CPP
77 ★	86	2	YOU'RE MINE TONIGHT—Pure Prairie League (Rob Fraboni), R. Van Hoy, Casablanca 2337 (Polygram)	
78 ★	87	8	SOME DAYS ARE DIAMONDS—John Denver (Larry Butler), D. Fuller, RCA 12246	CPP
79 ★	88	2	I'M IN LOVE—Evelyn King (Morrie Brown), Kashif, RCA 12243	
80 ★	89	2	CHLOE—Elton John (Elton John), E. John, G. Osbourne, Geffen 49788 (Warner Bros.)	
81 ★	90	2	SUMMER 81—The Cantina Band (Nemo Morardo, Lance Quinn, Billy Cirinella), not listed, Millennium 11818 (RCA)	CPP/ALM
82 ★	NEW ENTRY		A WOMAN IN LOVE—Tom Petty And The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, M. Campbell, Backstreet 51136 (MCA)	WBM
83 ★	NEW ENTRY		TEMPTED—Squeeze (Roger Bechirian), G. Tilbrook, C. Difford, A&M 2345	
84	60	12	TWO HEARTS—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, J. Mtume, R. Lucas, 20th Century 2492 (RCA)	CLM
85 ★	NEW ENTRY		THE SENSITIVE KIND—Santana (Devadip Carlos Santana & Bill Graham), J. J. Cale, Columbia 18-02178	
86 ★	NEW ENTRY		WE CAN GET TOGETHER—Icehouse (Cameron Allen & Iva Davies), I. Davies, Chrysalis 2530	
87	66	16	FOOL IN LOVE WITH YOU—Jim Photoglo (Brian Francis Neary), B.F. Neary, J. Photoglo, 20th Century 2487 (RCA)	CPP
88 ★	NEW ENTRY		WE'RE IN THIS LOVE TOGETHER—Al Jarreau (Jay Graydon), R. Murrah, K. Stegall, Warner Bros. 49746	
89	64	25	BEING WITH YOU—Smokey Robinson ● (George Tobin), W. Robinson Jr., Tamla 54321 (Motown)	CPP
90	69	20	LIVING INSIDE MYSELF—Gino Vannelli (Gino Vannelli, Joe Vannelli, Ross Vannelli), G. Vannelli, Arista 0588	CPP
91	70	13	NOBODY WINS—Elton John (Elton John & Clive Franks), J.P. Dreau, G. Osborne, Geffen 49722 (Warner Bros.)	WBM
92	73	20	TAKE IT ON THE RUN—REO Speedwagon (Kevin Cronin, Gary Richrath, Kevin Beamish), G. Richrath, Epic 19-01054	WBM
93	93	6	THE REAL THING—The Brothers Johnson (The Brothers Johnson), G. Johnson, L. Johnson, A&M 2343	CPP
94	68	10	IT DIDN'T TAKE LONG—Spider (Peter Coleman), H. Knight, Dreamland 100 111 (Polygram)	CPP
95	75	7	THE KID IS HOT TONITE—Loverboy (Bruce Fairbairn), P. Dean, M. Reno, Columbia 11-02068	
96	81	3	LOVE LIGHT—Yutaka (Dave Grusin & Larry Rosen), Y. Yokokura, M. McCall, Alfa 7004	
97	91	14	SHADDUP YOUR FACE—Joe Dolce (Joe Dolce & Ian McKenzie), J. Dolce, MCA 51053	ABP-BP
98	71	4	UNDER THE COVERS—Janis Ian (Gary Klein), J. Ian, Columbia 18-02176	
99	94	6	ON AND ON AND ON—Abba (Benny Andersson & Bjorn Ulvaeus), B. Andersson, B. Ulvaeus, Atlantic 3826	IMM/CPP
100	92	7	YOU ARE FOREVER—Smokey Robinson (George Tobin), W. Robinson, Tamla 54327 (Motown)	CPP

★ Stars are awarded to those products showing greatest airplay and sales strength. Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub. ALM = Almo Publications. B.M = Belwin Mills. B-3 = Big Three Pub. BP = Bradley Pub. CHA = Chappell Music. CLM = Cherry Lane Music Co. CPI = Cimino Pub. CPP = Columbia Pictures Pub. HAN = Hansen Pub. HL = Hal Leonard. IMM = Ivan Mogull Music. MCA = MCA Music. PSP = Peer Southern Pub. PLY = Plymouth Music. WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Licensee)

A Life Of Illusion (Rio Ray/WOW & Flutter, ASCAP) 59
A Woman In Love (Gone Gator/Wild Gator, ASCAP) 82
All Those Years Ago (Ganga/B.V., BMI) 21
America (Stonebridge, ASCAP) 51
A Woman Needs Love (Raydiola, ASCAP) 29
Being With You (Bertram, ASCAP) 89
Bette Davis Eyes (Plain and Simple, ASCAP/Donna Weiss, BMI) 7
Boy From New York City (Trio, BMI) 8
Breaking Away (Dotsol, BMI) 53
Chloe (Intersong, ASCAP) 80
Cool Love (Irving/Pablo Cruise, BMI/Almo, ASCAP) 28
Don't Give It Up (Ade, ASCAP) 34
Don't Let Him Go (Fate, ASCAP) 24
Don't Want To Wait Anymore (Pseudo/Irving/Foster Frees/Boones Tunes, BMI) 37
Double Dutch Bus (Frashon/Supermaker, BMI) 32
Elvira (Acuff-Rose, BMI) 5
Endless Love (PGP/Brockman, ASCAP) 14
Everlasting Love (Rising Sons, BMI) 41
Fantasy Girl (Rocknocker/WB/Easy Action, ASCAP) 63
Feels So Right (Maypop, BMI) 35
Fire And Ice (Rare Blue/Big Tooth/Discott/Denise Barry, ASCAP) 31
Fly Away (Bidnis, BMI) 47
Fool In Love With You (20th Century/Heartunes, ASCAP/Fanfare/Neerytunes, BMI) 87
For Your Eyes Only (United Artists, ASCAP) 73
Gemini Dream (WB/MCA, ASCAP) 12
General Hospi-Tale (Solid Smash, ASCAP) 74
Give It To Me Baby (Jobete/Stone City, ASCAP) 58
Heavy Metal (Fingers, ASCAP) 75
Hearts (Mercury Shoes/Great Pyramid, BMI) 9
Hold On Tight (Blackwood/Jet, BMI) 46
I Could Never Miss You (Abesongs, BMI) 71
I Don't Need You (Bootchute, BMI) 4
I Love You (C.B.B., ASCAP) 55
I'm In Love (Dutchess/MCA, BMI) 79
In The Air Tonight (Pil Of Habeas, ASCAP) 23
Is It You (Pil Of Habeas, ASCAP) 61
It Didn't Take Long (Jiru/Land Of Dreams/Arista, ASCAP) 94
It's Now Or Never (Gladys, ASCAP) 20
Jessie's Girl (Robbie Porter, BMI) 1
Jole Blon (Fort Knox, BMI) 67
Lady You Bring Me Up (Commodores/Jobete, ASCAP) 17
Living Inside Myself (Black Keys, BMI) 90
Love Light (Little Tiger/Demo, ASCAP) 96
Love On A Two Way Street (Gambi, BMI) 36
Medley/Sugar (not Listed) 25
Medley II (not listed) 68
Modern Girl (Unichappell, BMI) 26
Nicole (Hermitlow, BMI) 48
Nightwalker (Black Keys, BMI) 45
Nobody Wins (Intersong, ASCAP) 91
No Gettin' Over Me (Rick James, ASCAP) 13
Nothing Ever Goes As Planned (Almo, ASCAP) 54
On And On And On (Countless, BMI) 99
Pay You Back With Interest (Manbus, BMI) 70
Queen Of Hearts (Drunk Monkey, ASCAP) 10
Really Wanna Know You (Almo/Canada/High Wave, ASCAP) 39
Rock N Roll Dreams Come Through (Neverland/Lost Boys, BMI) 33
Secrets (Bobby Goldsboro, ASCAP) 76
Seven Year Ache (Hotwire/Atlantic, BMI) 42
Shaddup Your Face (Remus, BMI) 97
Square Biz (Jobete, BMI) 72
Slow Hand (Warner Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, BMI) 6
Some Days Are Diamonds (Tree, BMI) 78
Stop Draggin' My Heart Around (Gone Gator/Wild Gator, ASCAP) 38
Step By Step (Briarpatch/Debdave, BMI) 50
Stranger (Alien, BMI) 52
Stronger Than Before (Unichappell/Begonia Melodies/Fedora, BMI/Valley, ASCAP) 57
Sukiyaki (Beechwood, BMI) 56
Summer 81 (Irving, BMI) 81
Suzi (Terraform/Fourth Floor, ASCAP) 64
Sweet Baby (Mycenae, ASCAP) 19
Take It On The Run (Buddy, BMI) 92
Tempted (Illegal, BMI) 83
That Old Song (Raydiola, ASCAP) 49
The Beach Boys Medley (not listed) 62
The Breakup Song (Rye-Boy, ASCAP) 27
The Kid Is Hot Tonight (Blackwood/Dean Of Music, BMI) 95
The Sensitive Kind (Audigram, BMI) 85
The Theme From The "Greatest American Hero" (not listed) 3
The One That You Love (Careers/Bestall Reeves Ltd, BMI) 2
The Real Thing (Stage Of The Arts/Brosay, ASCAP) 93
The Stroke (Songs Of The Knight, BMI) 18
This Little Girl (Bruce Springsteen, ASCAP) 43
Time (Woolfsongs/Careers/Irving, BMI) 15
Tom Sawyer (Core, ASCAP) 44
Touch Me When We're Dancing (Welk, BMI) 16
Two Hearts (Frozen Butterfly, BMI) 84
Under The Covers (Mine, ASCAP) 98
Urgent (Somerset/Evansongs, ASCAP) 22
We Can Get Together (Rare Blue, ASCAP) 86
What Are We Doin' In Love (Chappell/Sailmaker, ASCAP) 65
We're In This Love Together (Blackwood/Magic Castle, BMI) 88
Who's Crying Now (Weed High Nightmare, BMI) 30
Winning (Island, BMI) 60
You Are Forever (Bertram, ASCAP) 100
You Could Take My Heart Away (Grey Hare, ASCAP) 69
You Don't Know Me (Rightsong, BMI) 66
You Make My Dreams (Hot-Cha/Six Continents, BMI) 11
You're My Girl (Big Teeth, BMI/Bright Smile, ASCAP) 40
You're Mine Tonight (Unichappell/Van Hoy, BMI) 77

Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard

pablo cruise
AAH...Another Summer With Pablo Cruise.
"REFLECTOR"...THE NEW ALBUM ON A&M RECORDS & TAPES.
PRODUCED BY TOM DOWD
Management: Bob Brown
Includes the single "Cool Love"
AM 2149
We would like to thank Tom Dowd for his wonderful contribution to REFLECTOR....REFLECTOR from PABLO CRUISE

STEVIE NICKS
Bella Donna
FIRST SOLO ALBUM
PRODUCED BY JIMMY IOVINE
MR 38-139
CONTAINS THE SINGLE
"STOP DRAGGIN' MY HEART AROUND"
(STEVIE NICKS with TOM PETTY and THE HEARTBREAKERS)
PRODUCED BY JIMMY IOVINE AND TOM PETTY
MR 7336
Modern Records
1980
ATCO
Distributed by Atco Records

Billboard TOP LPs & TAPE

© Copyright 1981 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Soul LP/Country LP Chart
☆ 1	1	8	**MOODY BLUES** Long Distance Voyager, Threshold TRL 1 2901 (Polygram)		8.98	
2	3	34	**REO SPEEDWAGON** Hi Infidelity, Epic FE 36844	▲		
☆ 3	4	14	**RICK JAMES** Street Songs, Gordy G8 1002M1 (Motown)	▲	8.98	SLP 1
4	2	14	**KIM CARNES** Mistaken Identity, EMI America SO 17052	▲	8.98	
5	5	11	**TOM PETTY AND THE HEARTBREAKERS** Hard Promises, Backstreet BSR 5160 (MCA)	●	8.98	
☆ 6	19	2	**PAT BENATAR** Precious Time, Chrysalis CHR 1346		8.98	
☆ 7	8	4	**KENNY ROGERS** Share Your Love, Liberty LOO 1108		8.98	CLP 3
8	6	27	**STYX** Paradise Theatre, A&M SP 3719	▲	8.98	
9	9	13	**STARS ON LONG PLAY** Stars On Long Play, Radio Records RR 16044 (Atlantic)	●	8.98	SLP 38
★ 10	11	8	**AIR SUPPLY** The One That You Love, Arista AL 9551	●	8.98	
11	12	22	**RUSH** Moving Pictures, Mercury SRM 1 4013 (Polygram)	▲	8.98	
★ 12	14	14	**BILLY SQUIER** Don't Say No, Capitol ST 12146		8.98	
☆ 13	26	2	**FOREIGNER** 4, Atlantic SD 16999		8.98	
★ 14	16	21	**RICK SPRINGFIELD** Working Class Dog, RCA AFL1 3697		7.98	
15	7	21	**PHIL COLLINS** Face Value, Atlantic SD 16029	●	8.98	
16	18	18	**SANTANA** Zebop, Columbia FC 37158	●		
17	13	18	**AC/DC** Dirty Deeds Done Dirt Cheap, Atlantic SD 16033	▲	8.98	
★ 18	20	8	**OAK RIDGE BOYS** Fancy Free, MCA MCA 5209		8.98	CLP 1
19	15	18	**VAN HALEN** Fair Warning, Warner Bros. HS 3540	●	8.98	
☆ 20	25	4	**THE COMMODORES** In The Pocket, Motown M8 955M1		8.98	SLP 5
21	21	11	**JOE WALSH** There Goes The Neighborhood, Asylum 5E 523 (Elektra)		8.98	
22	22	16	**OZZY OSBOURNE** Blizzard Of Ozz, Jet JZ 36812 (Epic)		8.98	
☆ 23	31	4	**POINTER SISTERS** Black & White, Planet P 18 (Elektra)		8.98	SLP 12
24	24	16	**RAY PARKER JR. & RAYDIO** A Woman Needs Love, Arista AL 9543		7.98	SLP 7
★ 25	29	19	**ALABAMA** Feels So Right, RCA AHL1 3930	●	7.98	CLP 2
26	27	19	**ROSANNE CASH** Seven Year Ache, Columbia JC 36965			CLP 5
27	28	51	**DARYL HALL & JOHN OATES** Voices, RCA AQL1 3646	●	8.98	
★ 28	30	8	**MANHATTAN TRANSFER** Mecca For Moderns, Atlantic SD 16036		8.98	
29	18	77	**CHRISTOPHER CROSS** Christopher Cross, Warner Bros. BSK 3383	▲	8.98	
☆ 30	35	8	**TEENA MARIE** It Must Be Magic, Gordy G8 1004M1 (Motown)		8.98	SLP 2
★ 31	34	16	**JEFFERSON STARSHIP** Modern Times, Grunt BZL1 3848 (RCA)	●	8.98	
32	32	11	**GRACE JONES** Nightclubbing, Island ILPS 9624 (Warner Bros.)		8.98	SLP 10
33	17	7	**GEORGE HARRISON** Somewhere In England, Dark Horse DHK 3492 (Warner Bros.)		8.98	
34	22	29	**STEVE WINWOOD** Arc Of A Diver, Island ILPS 9576 (Warner Bros.)	▲	7.98	
★ 35	41	17	**GREG KIHN** Rockihnroll, Beserkley BZ 10069 (Elektra)		8.98	
36	36	10	**THE TUBES** The Completion Backward Principle, Capitol SOO 12151		8.98	
37	37	17	**GINO VANNELLI** Nightwalker, Arista AL 9539	●	8.98	SLP 73
☆ 38	47	4	**BLUE OYSTER CULT** Fire Of Unknown Origin, Columbia FC 37389			
★ 39	42	22	**JUICE NEWTON** Juice, Capitol ST 12136		8.98	CLP 7
★ 40	43	27	**LOVERBOY** Loverboy, Columbia JC 36762	●		
41	33	13	**STANLEY CLARKE/GEORGE DUKE** The Clarke/Duke Project, Epic FE 36918			SLP 9
★ 42	49	5	**MAZE FEATURING FRANKIE BEVERLY** Live In New Orleans, Capitol SKBK 12156		9.98	SLP 4
43	44	8	**PETER FRAMPTON** Breaking All The Rules, A&M SP 3722		8.98	
★ 44	48	6	**JOHN SCHNEIDER** Now Or Never, Scotti Bros. FZ 37400 (CBS)			CLP 10
45	45	18	**QUINCY JONES** The Dude, A&M SP 3721	●	8.98	SLP 8
46	46	14	**GARY U.S. BONDS** Dedication, EMI America SO 17051		8.98	SLP 64
47	38	38	**GROVER WASHINGTON JR** Winelight, Elektra 6E 305	▲	8.98	SLP 32
48	50	24	**.38 SPECIAL** Wild Eyed Southern Boys, A&M SP 4835	●	7.98	
★ 49	55	10	**SQUEEZE** East Side Story, A&M SP 4854		7.98	
50	52	38	**THE ALAN PARSONS PROJECT** The Turn Of A Friendly Card, Arista AL 9518	●	8.98	
★ 51	58	19	**FRANKE & THE KNOCKOUTS** Franke & The Knockouts, Millennium BXL1 7755 (RCA)		7.98	
52	53	9	**MARTY BALIN** Balin, EMI America SO 17054		8.98	
★ 53	61	7	**PAT METHENY & LYLE MAYS** As Falls Wichita, ECM ECM 1 1190 (Warner Bros.)		8.98	
54	39	21	**SMOKEY ROBINSON** Being With You, Tamla T8 375M1 (Motown)	●	8.98	SLP 23
☆ 55	75	3	**THE BROTHERS JOHNSON** Winners, A&M SP 3724		8.98	SLP 22
56	56	50	**AC/DC** Back In Black, Atlantic SD 16018	▲	8.98	
57	40	13	**LEE RITENOUR** Rit, Elektra 6E 331		8.98	SLP 29
★ 58	68	9	**THE CHIPMUNKS** Urban Chipmunk, RCA AFL1 4027		8.98	CLP 34
59	60	9	**ELTON JOHN** The Fox, Geffen GHS 2002 (Warner Bros.)		8.98	
60	62	9	**CAMEO** Knights Of The Sound Table, Chocolate City CCLP 2019 (Polygram)		8.98	SLP 3
★ 61	71	5	**CARPENTERS** Made In America, A&M SP 3723		8.98	
★ 62	73	5	**JOHN DENVER** Some Days Are Diamonds, RCA AFL1 4055		8.98	CLP 27
63	64	42	**KENNY ROGERS** Greatest Hits, Liberty LOO 1072	▲	8.98	CLP 8
☆ 64	77	3	**PABLO CRUISE** Reflector, A&M SP 3726		8.98	
★ 65	76	5	**SOUNDTRACK** Raiders Of The Lost Ark, Columbia JS 37373			
66	70	12	**CAROLE BAYER SAGER** Sometimes Late At Night, Boardwalk NB 1 33237		7.98	
67	67	11	**SPLIT ENZ** Waiata, A&M SP 4848		7.98	
★ 68	79	50	**PAT BENATAR** Crimes Of Passion, Chrysalis CHE 1275	▲	8.98	
69	69	12	**JIM STEINMAN** Bad For Good, Epic/Cleveland International FE 36531			
☆ 70	89	2	**STACY LATTISAW** With You, Cotillion SD 16049 (Atlantic)		8.98	SLP 14
71	51	6	**VARIOUS ARTISTS** Exposed/A Cheap Peek At Today's Provocative New Rock, CBS X2 37174			
72	72	11	**RANDY CRAWFORD** Secret Combination, Warner Bros. BSK 3541		8.98	SLP 24
73	74	12	**STEPHANIE MILLS** Stephanie, 20th Century T 700 (RCA)		8.98	SLP 6
★ 74	94	4	**SOUNDTRACK** The Great Muppet Caper, Atlantic SD 16047		8.98	
75	57	35	**JOHN LENNON/YOKO ONO** Double Fantasy, Geffen GHS 2001 (Warner Bros.)	▲	8.98	
☆ 76	125	3	**MICK FLEETWOOD** The Visitor, RCA AFL1 4080		8.98	
★ 77	87	2	**BLACKFOOT** Marauder, Atco SD 32 107 (Atlantic)		8.98	
78	78	9	**KRAFTWERK** Computer World, Warner Bros. HS 3549		8.98	SLP 52
79	80	17	**DEBRA LAWS** Very Special, Elektra 6E 300		8.98	SLP 13
☆ 80	112	2	**RICHARD DIMPLES FIELDS** Dimples, Boardwalk NB1 33232		8.98	SLP 15
★ 81	91	40	**THE DOORS** Greatest Hits, Elektra 5E 515	●	8.98	
82	82	9	**IRON MAIDEN** Killers, Capitol ST 12141		7.98	
83	83	20	**CAROL HENSEL** Dancersize, Vintage VNJ 7701 (Mirus)		8.98	
84	54	20	**JAMES TAYLOR** Dad Loves His Work, Columbia TC 37009	●		
85	85	15	**POINT BLANK** American Excess, MCA MCA 5189		8.98	
86	88	27	**APRIL WINE** The Nature Of The Beast, Capitol SOO 12125	●	8.98	
☆ 87	136	2	**EVELYN KING** I'm In Love, RCA AFL1 3962		8.98	SLP 20
88	90	41	**THE POLICE** Zenyatta Mondatta, A&M SP 3720	▲	8.98	
★ 89	99	6	**THE PSYCHEDELIC FURS** Talk Talk Talk, Columbia NFC 37339			
90	92	32	**THE GAP BAND** III, Mercury SRM 1 4003 (Polygram)	▲	8.98	SLP 27
91	81	18	**JUDAS PRIEST** Point Of Entry, Columbia FC 37052			
★ 92	101	12	**DAVID LINDLEY** El Rayo X, Asylum 5E 524 (Elektra)		8.98	
93	63	13	**CHAKA KHAN** What Cha' Gonna Do For Me, Warner Bros. HS 3526		8.98	SLP 19
94	59	6	**YOKO ONO** Season Of Glass, Geffen GHS 2004 (Warner Bros.)		8.98	
95	95	7	**JIMMY MESSINA** Messina, Warner Bros. BSK 3559		8.98	
☆ 96	128	2	**POCO** Blue And Gray, MCA MCA 5227		8.98	
97	102	8	**DIONNE WARWICK** Hot Live And Otherwise, Arista A2L 8605		11.98	SLP 36
98	98	4	**JEAN-MICHEL JARRE** Magnetic Fields, Polydor PD 1 6325		8.98	
99	105	30	**SHALAMAR** Three For Love, Solar BZL1 3577	●	8.98	SLP 17
100	65	36	**NEIL DIAMOND** The Jazz Singer, Capitol SWAV 12120	▲	9.98	
★ 101	113	2	**FOGHAT** Girls To Chat & Boys To Bounce, Bearsville BRK 3578 (Warner Bros.)		8.98	
102	103	16	**DAVID SANBORN** Voyeur, Warner Bros. BSK 3546		8.98	SLP 57
★ 103	NEW ENTRY		**PHYLLIS HYMAN** Can't We Fall In Love Again, Arista AL 9544		8.98	SLP 35
★ 104	114	3	**PETER TOSH** Wanted Dread And Alive, Rolling Stones/EMI America SO 17055		8.98	SLP 46

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

POINT BLANK

NICOLE

Their New Girl... and their new hit single

(MCA-51132)

MCA RECORDS

THE POINT BLANK TOUR WITH "JOURNEY":

8/25	PORTLAND, ME
8/28	MERRIWEATHER POST, COLUMBIA, MD
8/29	CAPE COD, MA
8/31-9/1	BLOSSOM MUSIC FESTIVAL, CLEVELAND, OH
9/3-4	POPLAR CREEK, CHICAGO
9/5-6	ALPINE VALLEY, MILWAUKEE
9/8-9, 11-13	PINE KNOB, DETROIT, MI
9/15	ST. PAUL, MN
9/16	AMES, IA
9/18	KANSAS CITY, MO
9/19	ASSEMBLY CENTER, TULSA, OK
9/23	CHECKERDOME, ST. LOUIS, MO

Produced by Bill Hamm for Lone Wolf Productions

TOP LPs & TAPE

POSITION 105-200

Copyright 1981 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Compiled from national retail stores and one stops by the Music Popularity Chart Dept. of Billboard

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Soul LP/ Country LP Chart
★ 105	115	5	THE JOE PERRY PROJECT I've Got The Rock N Roll Blues Again Columbia FC 37364			
★ 106	116	18	DENIECE WILLIAMS My Melody ARC Columbia FC 37048			SLP 16
107	109	4	THE STATLER BROTHERS Years Ago Mercury SRM 1 6002 (Polygram)		8.98	CLP 13
108	110	9	STEPHANE GRAPPELLI/ DAVID GRISMAN Live Warner Bros. BSK 3550		8.98	
109	66	23	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033			
★ 110	NEW ENTRY		SOUNDTRACK Endless Love Mercury SRM 1 2001 (Polygram)		8.98	SLP 55
111	84	18	THE WHO Face Dances Warner Bros. HS 3516	●	8.98	
112	86	16	PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)		5.99	
★ 113	137	6	GARY WRIGHT The Right Place Warner Bros. BSK 3511		8.98	
114	100	12	CHUCK MANGIONE Tarantella A&M SP 6513		11.98	SLP 75
★ 115	NEW ENTRY		THE REDDINGS Class Believe In A Dream FZ 37175 (Epic)			SLP 56
116	104	21	SHEENA EASTON Sheena Easton EMI America ST 17049		8.98	
117	117	21	ATLANTIC STARR Radiant A&M SP 4833		7.98	SLP 11
118	121	8	AURRA Send Your Love Salsoul SA 8538 (RCA)		8.98	SLP 25
★ 119	NEW ENTRY		JOE JACKSON Jumpin' Jive A&M SP 4871		8.98	
120	120	5	DANNY JOE BROWN AND THE DANNY JOE BROWN BAND Danny Joe Brown And The Danny Joe Brown Band Epic ARE 37385			
121	97	10	JOHN McLAUGHLIN, AL DiMEOLA, PACO DeLUCIA Friday Night In San Francisco Columbia FC 37152			
122	124	4	CHERYL LYNN In The Night Columbia FC 37034			SLP 21
123	93	16	CHANGE Miracles Atlantic/RFC SD 19301		7.98	SLP 26
124	96	11	GINO SOCCIO Closer Atlantic/RFC 16042		8.98	SLP 37
125	127	4	TOM SCOTT Apple Juice Columbia FC 37419			
126	107	16	RONNIE MILSAP Out Where The Bright Lights Are Glowing RCA AAL1 3932		8.98	CLP 9
127	118	20	ERIC CLAPTON Another Ticket RSO RX 1 3095 (Polygram)	●	8.98	
128	122	43	BARBRA STREISAND Guilty Columbia FC 36750	▲		
129	123	35	STEELY DAN Gaucho MCA MCA 6102	▲	9.98	
130	129	42	KOOL & THE GANG Celebrate De Lite DSR 9518 (Polygram)	▲	8.98	SLP 74
131	106	10	FRANK ZAPPA Tinsel Town Rebellion Barking Pumpkin PW 2 37336 (CBS)			
132	108	7	FATBACK Tasty Jam Spring SP 1 6731 (Polygram)		8.98	SLP 18
133	111	12	DAVE EDMUNDS Twangin Swan Song SS 16034 (Atlantic)		7.98	
134	134	8	JOHN KLEMMER Hush Elektra 5E 527		8.98	SLP 58
135	135	5	SOUNDTRACK Superman II Warner Bros. HS 3505		8.98	
★ 136	147	5	AIR SUPPLY Lost In Love Arista AL 9530		8.98	
137	139	7	20/20 Look Out Portrait NFR 37050 (Epic)			
138	138	3	KURTIS BLOW Deuce Mercury SRM 1 4020 (Polygram)		8.98	SLP 39
139	140	13	AC/DC Highway To Hell Atlantic SD 19244		8.98	
140	119	9	JIM PHOTOGLO Fool In Love With You 20th Century T 621 (RCA)		7.98	
141	126	6	THE ENGLISH BEAT Wha ppen Sire SRK 3567 (Warner Bros.)		8.98	
142	130	14	ANNE MURRAY Where Do You Go When You Dream Capitol SOO 12144	●	8.98	CLP 14
★ 143	153	3	DAVE GRUSIN & THE GRP ALL STARS Live In Japan Arista/GRP GRP 5506		8.98	
144	131	15	CLIMAX BLUES BAND Flying The Flag Warner Bros. BSK 3493		8.98	
145	145	34	ABBA Super Trouper Atlantic SD 16023	●	8.98	
146	150	4	THE A'S A Woman's Got The Power Arista AL 9554		7.98	
147	132	11	THE MARSHALL TUCKER BAND Dedicated Warner Bros. HS 3525		8.98	
148	148	8	JOHNNY VAN ZANT BAND Round Two Polydor PD 1 6322 (Polygram)		8.98	
★ 149	NEW ENTRY		VILLAGE PEOPLE Renaissance RCA AFL1 4105		8.98	
★ 150	170	2	MILES DAVIS The Man With The Horn Columbia FC 36790			
151	133	11	VARIOUS ARTISTS The Secret Policeman's Ball Island IL 9630 (Warner Bros.)		5.99	
★ 152	162	2	DON WILLIAMS Especially For You MCA MCA 5210		8.98	CLP 18
★ 153	163	3	RAFAEL CAMERON Cameron's In Love Salsoul SA 8542 (RCA)		7.98	SLP 38
★ 154	164	2	BILLY OCEAN Nights Epic FE 37406			SLP 28
★ 155	165	5	SILVER CONDOR Silver Condor Columbia NFC 37163			
156	158	4	SYLVESTER Too Hot To Sleep Fantasy F 9607		7.98	SLP 51
157	157	2	VARIOUS ARTISTS Volunteer Jam VII Epic FE 37178			
★ 158	168	2	SOUNDTRACK For Your Eyes Only Liberty LOO 1109		8.98	
159	146	20	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883	●		CLP 29
★ 160	NEW ENTRY		MICHAEL STANLEY BAND Northcoast EMI America SW 17056		8.98	
161	149	38	STEVIE WONDER Hotter Than July Tamla T8 373M1 (Motown)	▲	8.98	SLP 61
★ 162	NEW ENTRY		WILLIE NELSON The Minstrel Man RCA AHL1 4045		8.98	
163	151	25	TERRI GIBBS Somebody's Knockin' MCA MCA 5173		8.98	CLP 33
★ 164	175	2	ICEHOUSE Icehouse Chrysalis CHR 1350		8.98	
165	167	3	DAVE DAVIES Glamour RCA AFL1 4036		8.98	
166	141	8	GEORGE JONES I Am What I Am Epic FE 36586			CLP 11
167	143	20	A TASTE OF HONEY Twice As Sweet Capitol ST 12089		8.98	SLP 67
★ 168	178	3	AC/DC High Voltage Atlantic SD 36142		8.98	
169	169	24	JOURNEY Captured Columbia KC 2 37016	●		
170	144	20	CHAMPAIGN How 'bout Us Columbia JC 37008			SLP 49
171	152	16	GRATEFUL DEAD Reckoning Arista A2L 8604		13.98	
172	155	34	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98	
173	161	6	ROBERTA FLACK Bustin' Loose MCA MCA 5141		8.98	SLP 50
174	176	4	YUTAKA Love Light Alfa AAA 10004		7.98	
★ 175	185	2	JOHNNY MATHIS The First 25 Years The Silver Anniversary Album Columbia C2X 37440			
★ 176	188	3	NEW ENGLAND Walking Wild Elektra 6E 346		8.98	
★ 177	187	2	JOURNEY Infinity Columbia JC 34912			
178	183	374	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
179	181	73	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol SOO 12041	▲	8.98	
180	182	3	ODYSSEY I Got The Melody RCA AFL1 3910		8.98	SLP 62
★ 181	NEW ENTRY		CHICK COREA Three Quartets Warner Bros. BSK 3552		8.98	
182	142	7	UNLIMITED TOUCH Unlimited Touch Prelude PRL 12144		7.98	SLP 44
183	154	18	APRIL WINE Harder Faster Capitol ST 12013		8.98	
184	186	2	ECHO AND THE BUNNYMEN Heaven Up Here Sire SRK 3569 (Warner Bros.)		8.98	
★ 185	NEW ENTRY		THE BEACH BOYS Endless Summer Capitol SABB 11307		10.98	
★ 186	NEW ENTRY		THE GO GO'S Beauty And The Beat I.R.S. SP 70021 (A&M)		8.98	
187	189	2	THIRD WORLD Rock The World Columbia FC 37402			
188	190	2	SAVOY BROWN Rock N'Roll Warriors Townhouse ST 7002 (Accord)		8.98	
★ 189	NEW ENTRY		TANYA TUCKER Should I Do It MCA MCA 5228		8.98	CLP 57
★ 190	NEW ENTRY		LEE OSKAR My Road Our Road Elektra 5E 526		8.98	
191	NEW ENTRY		BILLY SQUIER Tale Of The Tape Capitol ST 12062		8.98	
192	193	9	PLASMATICS Beyond The Valley Of 1984 Stiff America WOW 11		8.98	
193	194	40	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲		
194	191	23	SISTER SLEDGE All American Girls Cotillion SD 16027 (Atlantic)		8.98	SLP 75
195	166	13	VARIOUS ARTISTS The Music Of Cosmos RCA ABL1 4003		8.98	
196	171	24	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		8.98	CLP 47
197	172	41	RONNIE MILSAP Greatest Hits RCA AHL1 3772	▲	7.98	CLP 24
198	198	14	PURE PRAIRIE LEAGUE Something In The Night Casablanca NBLP 7255 (Polygram)		7.98	
199	173	44	ANNE MURRAY Anne Murray's Greatest Hits Capitol SOO 12110	▲	8.98	CLP 35
200	200	18	PHOEBE SNOW Rock Away Mirage WTG 19297 (Atlantic)		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

A's ... 146
A Taste Of Honey ... 167
Abba ... 145
AC/DC ... 17, 56, 139, 168
Adam And The Ants ... 109
Air Supply ... 10, 136
Alabama ... 25
Alan Parson's Project ... 50
April Wine ... 86, 183
Atlantic Starr ... 117
Aurra ... 118
Marty Balin ... 52
Beach Boys ... 185
Pat Benatar ... 6, 68
Blackfoot ... 77
Blondie ... 172
Kurtis Blow ... 138
Blue Oyster Cult ... 38
Gary U.S. Bonds ... 46
Savoy Brown ... 188
Brothers Johnson ... 55
Danny Joe Brown ... 120
Cameo ... 60
Rafael Cameron ... 153
Kim Carnes ... 4
Rosanne Cash ... 26
Carpenters ... 61
Champaign ... 170
Change ... 123
Chipmunks ... 58
Eric Clapton ... 127
Stanley Clarke/George Duke ... 41
Climax Blues Band ... 144
Phil Collins ... 15
Commodores ... 20
Cosmos ... 195
Randy Crawford ... 72
Chick Corea ... 181
Christopher Cross ... 29
Miles Davis ... 150
Dave Davies ... 165
John Denver ... 62
Neil Diamond ... 100
Doors ... 81
Echo And The Bunnymen ... 184
Sheena Easton ... 116
English Beat ... 141
Dave Edmunds ... 133
Fatback ... 132
Foreigner ... 13
Roberta Flack ... 173
Richard Dimples Fields ... 80
Mick Fleetwood ... 76
Foghat ... 101
Franke & The Knockouts ... 51
Peter Frampton ... 43
Gap Band ... 90
Terri Gibbs ... 163
Go Go's ... 186
Grateful Dead ... 171
Stephane Grappelli ... 108
Dave Grusin ... 143
Daryl Hall & John Oates ... 27
Emmylou Harris ... 196
George Harrison ... 33
Carol Hensel ... 83
Phyllis Hyman ... 103
Icehouse ... 164
Iron Maiden ... 82
Joe Jackson ... 119
Rick James ... 3
Jean Michel Jarre ... 98
Jefferson Starship ... 31
Elton John ... 59
Grace Jones ... 32
George Jones ... 166
Quincy Jones ... 45
Journey ... 169, 177
Chaka Khan ... 93
Greg Kihn ... 35
John Klemmer ... 134
Evelyn King ... 87
Kool & The Gang ... 130
Kraft Werk ... 78
Debra Laws ... 79
Stacy Lattisaw ... 70
John Lennon/Yoko Ono ... 75
Loverboy ... 40
Cheryl Lynn ... 122
Chuck Mangione ... 114
Johnny Mathis ... 175
Manhattan Transfer ... 28
Maze ... 42
John McLaughlin ... 121
David Lindley ... 92
Jimmy Messina ... 95
Pat Metheny & Lyle Mays ... 53
Moody Blues ... 1
Stephanie Mills ... 73
Ronnie Milsap ... 126, 197
Anne Murray ... 142, 199
Willie Nelson ... 159, 162
New England ... 176
Juice Newton ... 39
Oak Ridge Boys ... 18
Odyssey ... 180
Yoko Ono ... 94
Billy Ocean ... 154
Ozzy Osbourne ... 22
Lee Oskar ... 190
Pablo Cruise ... 64
Ray Parker Jr ... 24
Joe Perry ... 105
Tom Petty ... 5
Poco ... 96
Pink Floyd ... 178
Plasmatics ... 192
Jim Photoglo ... 140
Point Blank ... 85
Pointer Sisters ... 23
Police ... 88
Pretenders ... 112
Judas Priest ... 91
Psychedelic Furs ... 89
Pure Prairie League ... 198
Reddings ... 115
REO Speedwagon ... 2
Lee Ritenour ... 57
Smokey Robinson ... 54
Kenny Rogers ... 7, 63
Rush ... 11
Carole Bayer Sager ... 66
David Sanborn ... 102
Santana ... 16
John Schneider ... 44
Bob Seger & The Silver Bullet Band ... 179
Tom Scott ... 125
Shalamar ... 99
Sister Sledge ... 194
Split Enz ... 67
Rick Springfield ... 14
Squeeze ... 49
Billy Squier ... 12, 191
Gino Soccio ... 124
Silver Condor ... 155
Soundtracks
Endless Love ... 110
For Your Eyes Only ... 158
Raiders Of The Lost Ark ... 65
Superman ... 135
The Great Muppet Caper ... 74
Phoebe Snow ... 200
Bruce Springsteen ... 193
Michael Stanley Band ... 160
Steely Dan ... 129
Stars On Long Play ... 9
Statler Brothers ... 107
Jim Steinman ... 69
Barbra Streisand ... 128
Styx ... 8
Sylvester ... 156
Teena Marie ... 30
Tanya Tucker ... 189
James Taylor ... 84
Third World ... 187
Tubes ... 36
Marshall Tucker ... 147
Peter Tosh ... 104
Unlimited Touch ... 182
Joe Walsh ... 21
Dionne Warwick ... 97
Grover Washington Jr ... 47
Gary Wright ... 113
Who ... 111
Don Williams ... 152
Deniece Williams ... 106
Steve Winwood ... 34
Stevie Wonder ... 161
Van Halen ... 19
Gino Vannelli ... 37
Various Artists ... 71, 151, 157
Village People ... 149
38 Special ... 48
Frank Zappa ... 131
Yutaka ... 174
Johnny Van Zant ... 148
20/20 ... 137

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

Applause Wants Old LPs For 'Curtain Call' Series

• *Continued from page 3*

in inventory, accounts receivable, marketing, advertising, our own overhead and we are attempting to create this market for our artists, and that's a considerable financial risk," he continues

"Unlike most entrepreneurs in this business, Artie and I are doing this with our own money We have not made a distribution deal with someone where we're getting so much in front, and if it doesn't work we walk away and say, 'well gee, that was fun,' " Rubinstein adds

To handle its projected 30-50 album releases from 25 artists in its first year of operation, Applause has lined up seven independent distributors nationally, and is in the process of closing deals in foreign territories, say Mogull and Rubinstein

U.S distributors are Malverne in New York, MS, Chicago, Piks, Cleveland, Pickwick, Minneapolis, Dallas, Atlanta, Miami, Honolulu, Universal, Philadelphia, Schwartz, Charlotte, and Zamoiski, Washington.

About the upfront recording costs, Mogull says, "All artists pay for their own recording costs." "The only difference here is," injects Rubinstein, "we're saying, 'you pay now and we'll pay you on every record sold.' We're asking our artists to make an investment with us and hopefully we will create a marketplace for them."

Unlike some rock acts whose recording costs may top the $100,000 mark, Applause artists spend an average of $35,000-$40,000 per album, says Mogull

Presently signed to the label are Steve Lawrence, Eydie Gorme, Jack Jones, the Lettermen, Shirley Bassey, Peggy Lee, Buddy Greco, Frankie Laine, Tony Martin, and Tennessee Ernie Ford Mogull and Rubinstein are also negotiating with Joe Williams

Already released is product by Lawrence ("Take It On Home)" and Gorme ("Since I Fell For You") Next release schedule will have product by the Lettermen, Greco, Martin and Laine, to be followed by Bassey, Lee, Ford and Jones

Mogull and Rubinstein are looking to racks to handle a large chunk of their product "The industry has become too much of a teen business and racks want to carry this product because they will like bringing adults back into the stores," says Mogull.

While Applause will have its own promotion and marketing staff, Rubinstein says, "promotion of an MOR record is not the same type of promotion required for pop, rock, black or country artists We're not looking for the 16-year-olds in this country to buy one record." Danny Alvino has been brought on as sales manager and Rod Dyer is in charge of the art department.

Why did Mogull and Rubinstein elect to form this type of label as a method of re-entering the mainstream of the record industry?

"One of the aspects of why we feel this is a good business prospect is because we started looking at radio in this country and in the top 100 markets, almost without exception, there will be a good music station among the top three rated stations," says Rubinstein

"Therefore," he continues, "airplay is there. These stations play music that has been recorded over the years because they don't have newly recorded material to put on the air The stations are largely automated and programmed by central sources They are desperate for new material." "How many times can you play 'I Left My Heart in San Francisco,' " Mogull adds. Both agree that the primary function with these stations is servicing.

Mogull notes that Applause's marketing campaigns will initially involve consumer print ads, followed by television ads. "Our artists get more tv exposure than rock and pop artists, therefore, it seems only natural that tv is the place for promotion of our records "

"Another reason we formed Applause," says Mogull, "is because we had to We have been out of UA 2½ years, and in 2½ years I have not been offered one job—not even as a local promotion man "

Seek Damages

LOS ANGELES—The Total Experiences, a local nightery that at one time was a major venue for disco-oriented acts, is being sued in Federal District Court by a group of BMI publishers for copyright infringement.

Jobete Music, Black Bull Music, Spectrum VII, Silver Sounds Music and Circle L Publishing accuses Galmel Inc and Melodie Landers, president of Galmel, of infringing on four compositions The suit seeks statutory damages of no less than $250 and no more than $10,000 per violation.

Inside Track

The decision by a major entity, hinted at in last week's Track, is still under consideration by the board of directors of American Can Co. The record labels' sector of Pickwick International is being carefully studied for a possible decision, which might see the entire division or part of it, sold off. While no definite program has been set, most likely to go would be the old masters utilized often for reissue albums, with the new Excelsior and Quintessence classical and vintage jazz likely to remain in house. Don Johnson, who has headed the label division for Pickwick, is angling for a deal wherein he would probably take the country base and go it on his own.

John Schairer, vice president and general manager at the **Tower Records** operation, is confined to a Sacramento, Calif., hospital, following a heart attack early last week Schairer can not take calls and his condition is fair He was expected to be out of intensive care late last week

Innovative **Harold Okinow** bows his new "spaghetti box" next week It's a plastic molded container, patented by the Lieberman Enterprises' president **Track** hears it is a blockbuster, which might be the receptacle the industry has sought for cassette for some time

Track hears the next major price change to expect will occur about the holidays, when $5.98s move up $1 ... **Randy Davidson** shepherds his retail corps from his 20-plus **Sound Shops** to the Trelawny Hotel, Montego Bay, Jamaica, Oct 9-11 for their annual bash/meetings. About 60 are anticipated ... **Jack Eugster**, president of **The Musicland Group**, will have video rental in 73 **Musicland** stores nationwide and all the **Sam Goody** stores by mid-August ... Prolific songwriter **Bernie Wayne** made his acting bow in **Hal Kanter's** production of **"Does Anybody Here Do The Peabody?"** which opened at Richmond's Theater, Hollywood, Thursday (23). **Track** hopes it's all **"Blue Velvet."**

Track likes the unique French vogue masks sent out as invitations for the string of parties crosscountry which will introduce **Visage**, featuring **Steve Strange**. ... **Mobile Fidelity Sound** adds video software to its audiophile albums within a year **Herb Belkin** says the firm is developing a video counterpart to its audio albums ... A **State of Israel Bonds** dinner will honor **Chicago rock promoters Arny Granat and Jerry Mickelson** Sept. 23 at the Ambassador West Hotel in the Windy Burg ... The national winner pockets $1,000 and prizes of $200 and $100 will be awarded in each market in a marketing campaign behind **Foreigner's "4" by WEA**. Entitled **"Jukebox Hero,"** after an album cut, the contest terminates Sept 11

There's Gold in Them Thar Hills: Geffen Records cleared a minor's contract for Leslie "Junior" Tucker in L.A. Superior Court wherein the teenager gets $50,000 upon signing, half of which goes to Island Records. $125,000 is payable on delivery of the first album, with $25,000 due when the producer starts album II. Then $100,000 is to be paid on delivery of the second album, which amount increases by $25,000 if the first album tops 100,000 sales. Then in the three options periods, a "sales advance" equal to ⅔ of the royalties earned on the previous release is pledged, with the first option period album to receive a minimum of $175,000 and maximum of $275,000 graduating to a possible $300,000 minimum and $600,000 maximum for each of the two albums in the final third option period. U.S. royalties range from 13% up to 350,000 sales to 14% over 700,000 with a straight 11% of retail net for singles domestically. All advances are recoupable against royalties.

Atlantic America is one of several monickers being bandied about at **Atlantic Records** as the label confirms **Track's** earlier report that it will try again in country music. ... Still no definite decision in **Federal District Judge Lawrence Lydick's** court, L.A., in the New Jersey attorney general's effort to obtain data from the 1976-79 L.A Grand Jury Investigation into the record industry ... **Jim and Patti Greenwood** won't be down to the Record Bar convention this week at Hilton Head, S.C., as is their usual bent. The lovely frau of the founder/president of the Southern California Licorice Pizza chain expects in September and won't hazard the long air ride.

Hold onto your copies of **Don Williams'** new "Especially For You" LP on MCA **Warner Bros.** has reportedly filed a lawsuit seeking to enjoin distribution of the album because of a track on it, a duet with **Emmylou Harris** called "If I Needed You" that Warner's reportedly contends was not MCA's to release. A decision is expected sometime this week (29). ... There is indication of staff movement at Bunny headquarters in Burbank with promotion topper **Russ Thyret** being promoted to new post believed to resemble Ed Rosenblatt's former promo/marketing gig. Also at Warner's, national promotion director **Charlie Lake** has departed Other changes are said to be coming.

President **Jack Eugster** and 82 of his district management brass from **The Musicland Group** convened July 28-31 at the Opryland Hotel in Nashville, feting the 25th anniversary of the U.S.'s largest retail chain

Edited by JOHN SIPPEL

'Radio's Putting Itself To Sleep'

• *Continued from page 3*

music today because of the crossformatting Everybody's playing the same music There are no alternatives. It's sad.

"And radio is in a serious problem because of the lack of good personality jocks. Seven years ago they phased them out and now they understand why they need them The biggest thing they're missing is an identity with their local audience "

"Five years ago radio was very open to promotion people," Betancourt adds. "Now they almost consider us a necessary evil." They're not there to break our records; they're there to sell ads."

Rick Springfield's "Jessie's Girl" took 19 weeks to climb to No. 1 for RCA, which supports Betancourt's view that breaking records is a slower, more difficult process than it used to be.

"Years ago if I could get WABC (AM, New York) or WFIL (AM, Philadelphia), I'd have the entire country. Now I can get them and it doesn't even guarantee me that area. It means you've covered your ass for a week. It doesn't mean the record has broken

"That's because stations are paying more attention to different-formatted stations in their own market than to stations with the same format in other parts of the country."

RCA has had major crossover hits this year by Dolly Parton and Ronnie Milsap, but Betancourt sees restriction even at country radio. "Country's gone from 100 to 50 to 30 records in the past two to three years," he argues.

Betancourt sees black radio crossovers as being even trickier

"There's two top 40 formats," he says. "There's AC top 40, and the only black records they'll play are black ballads, and there's hard rock'n'roll top 40, which doesn't play any black records So any uptempo black record has a lot of trouble getting on the radio.

"I also have tremendous problems with hard rock'n'roll singles. Where do you go with them? You can't go to AC stations and there aren't enough hard rock'n'roll top 40s

"The only way out is for REO or one of those groups to come with a ballad, and then you're almost asking them to do something that's abnormal for them just to get on the charts. And anything that's new wave-ish you can forget."

Unlike some of its competitors, RCA still hires independent promotion people. "I think they're essential to the marketing plan of a record." Betancourt says. "I use them for extra concentration in areas."

Betancourt has little patience for those who say that music is a weak ratings format. "Too many radio people hide their programming inadequacies behind that argument," he says.

Revivals, Bios Setting Broadway '82 Tone

• *Continued from page 4*

1981); and the biographical piece about a dog is "Benji, Benji "

Hoping to re-create the magic of "Annie," cartoon character "Dennis The Menace," will also be coming to the Broadway stage in a musical of the same name. Joe Raposo and Hal David wrote the music and lyrics.

Following his Broadway successes with "A Little Night Music," and "Sweeney Todd," Stephen Sondheim, will return this season with "Merrily We Roll Along," based on the 1934 George Kaufman/Moss Hart play about the 25-year friendship between a composer, a novelist and a lyricist

"A Doll's Life," a musical sequel to Ibsen's "Doll's House," is also being prepared for Broadway It will have a book and lyrics by Betty Comden and Adolph Green. With Harold Prince staging and producing. Composer is Larry Grossman

Mike Hammer, novelist Mickey Spillane's fictional private detective, will also be getting into the act He will be the focal point of "Oh, Mike!" a musical with music by Cy Coleman, and lyrics by Michael Stewart

Other topics which will become grist for the Broadway musical mill during the upcoming season include stories by O Henry, "Surprise, Surprise", and "Butterfly Days," based on stories, poems and reviews of Dorothy Parker, "Little Johnny Jones," based on George M Cohan's 1904 musical about an American jockey in England, "Shine," based on a Horatio Alger story, and "Oh, Brother!" based on Shakespeare's "Comedy Of Errors"—also the source of Rodgers & Hart's 1938 show, "The Boys From Syracuse."

Among the better-known actors and actresses lined up for the fall musical productions are Debby Boone, making her Broadway debut, David Cassidy, Martin Vidnovic, Ben Vereen, Honi Coles, Mickey Grant, Raul Julia and Stacy Keach

One of the major problems facing the 28 proposed musicals is theatres to house them. Even though it can be assumed that many of them will get bogged down "on the road" and never make it to Broadway, that still leaves the problem of finding space for those that will

The problem has been compounded this year by long running successes such as "Annie," "Chorus Line," "Dancin' " "Best Little Whorehouse In Texas," "Sugar Babies," and "They're Playing Our Song " Then there are the newcomers with long-running potential such as "Sophisticated Ladies," "Woman Of The Year," "42nd Street," and "Pirates Of Penzance."

If the squeeze on available theatres is not relaxed by the start of the new season, it is conceivable that many of the proposed new shows will have to be placed in a holding pattern, resulting in lost revenues and possible cast changes depending on prior commitments of scheduled performers.

The Moody Blues' "Long Distance Voyager" reaches its first destination:

(TRL-1-2501)

#1

Billboard
Cashbox
Record World
Radio & Records
Album Network
The Hard Report

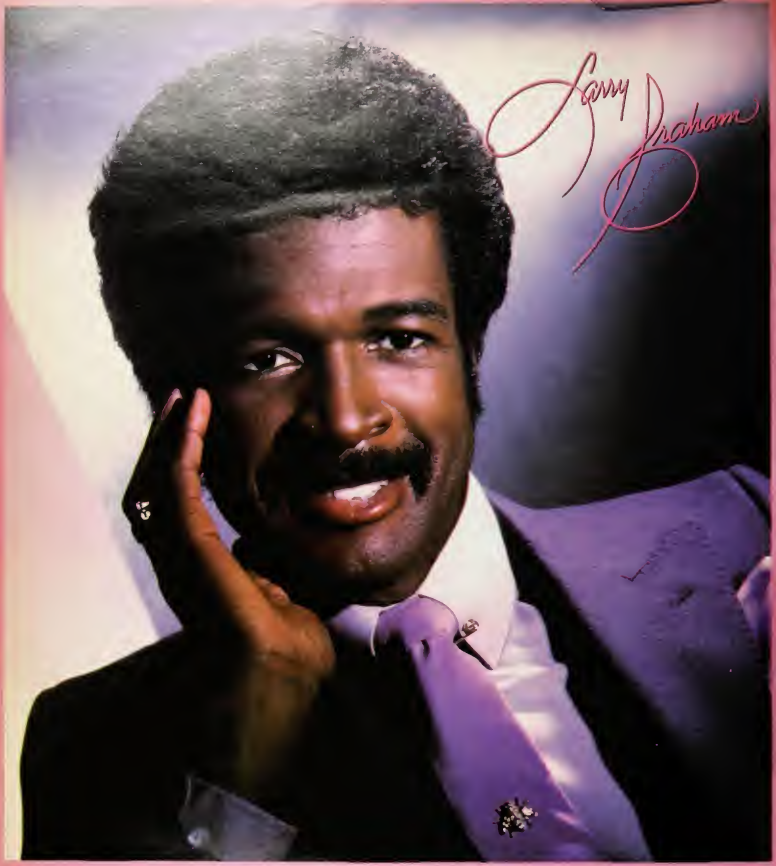
Marketed and distributed by
PolyGram Records.

The One Company.

Management: Jerry Weintraub

Manufactured and Marketed by PolyGram Records

©1981 PolyGram Records, Inc.



LARRY GRAHAM BROUGHT ROMANCE BACK TO RADIO
WITH HIS NUMBER ONE HIT "ONE IN A MILLION YOU."
NOW HE AIMS STRAIGHT FOR THE HEART OF AMERICA
WITH HIS NEW ALBUM AND SINGLE, BOTH TITLED JUST BE MY LADY.

LARRY GRAHAM. JUST BE MY LADY.

THE ALBUM BSK 3554 THE SINGLE WBS 49744.
PRODUCED, COMPOSED AND ARRANGED BY LARRY GRAHAM.
[illegible]KERS CORPORATION ON WARNER BROS. RECORDS & TAPES.